THE UNIVERSITY OF ALBERTA

THE MORAVIAN TROMBONE CHOIR TRADITION IN AMERICA

by

© JOHN CHRISTOPHER TAYLOR

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(Signed) J. Christopher Taylor

PERMANENT ADDRESS:

7326-118 A Street

Edmonton, Alta.

T6G 1V2

DATED Oct. 16, 1981

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Department of Music for acceptance, an essay entitled:

.....The Moravian Trombone Choir Tradition.....

.....in America.....

.....

submitted by .....John Christopher Taylor.....

in partial fulfillment of the requirements for the degree of Master of .....Music in Applied Music.....

.....
Supervisor

.....

.....

.....
External Examiner

Date .....Oct. 13, 1981.....

ABSTRACT

For over 250 years in America, the Protestant denomination known as the Moravian Church has maintained the unique tradition of using choirs of soprano, alto, tenor, and bass trombones to enhance the music at many of their religious services. Between c. 1759 and c. 1840, most of the Moravian Church settlements established in Pennsylvania and North Carolina used trombone choirs extensively at special church and community events. This era was the "Golden Age" of trombone choirs within the American Moravian Church; it has never been surpassed. During this period the main component of the trombone choir's repertoire was the chorale, but in one Moravian settlement, secular chamber music specifically for trombones was also performed. This essay presents a history of the Moravian trombone choir tradition in America, concentrating on the period between c. 1754 and c. 1840.

Chapter 1 outlines the history and musical traditions of the Moravian Church from its beginning to the present.

Chapter 2 presents a brief history of the Moravian trombone choirs tradition in America. The instruments, the customs, aspects of performance practice, and reasons for the trombone choir are discussed.

Chapter 3, the main part of the essay, presents a discussion and musical analysis of three unique pre-classical chamber sonatas for soprano, alto, tenor, and bass trombones. These sonatas come

from a set of manuscript part-books entitled 6 Sonaten auf Posaunen die Cruse, now housed in the Moravian Music Foundation in Winston-Salem, North Carolina. Dating from the second half of the eighteenth century, these works were part of the repertoire of the Moravian trombone choir of Salem, North Carolina, between 1785 and c. 1840. The sonatas represent an important part of both the Moravian trombone choir tradition and the repertoire of the trombone in general in the eighteenth century.

Two appendices provide form charts and the present author's edition in score form of Sonatas Nos. 1, 2, and 3 from the 6 Sonaten auf Posaunen die Cruse.

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CHAPTER 1

THE HISTORY AND MUSIC OF THE MORAVIAN CHURCH

The Ancient Unitas Fratrum

The modern Protestant denomination known as the Moravian Church is the direct spiritual descendant of the ancient pre-Reformation Church known as the Unitas Fratrum (Unity of the Brethren) or Bohemian Brethren. The Unitas Fratrum, believed to be the oldest organized Protestant Church, was established in 1456 at Lititz, Bohemia by the followers of the Bohemian Church reformer, Jan Hus (1369-1415).[1] Hus, Dean of Philosophy at Prague University and Rector at the Bethlehem Chapel in Prague, had been an outspoken critic of the corruption within the Roman Church; many of his teachings had been influenced by the writings of John Wyclif (1320-1382).[2] After being condemned to death for heresy in 1414 at the Council of Constance, Hus was martyred on July 6, 1415. Ten years after the Unitas Fratrum was founded by the followers of Hus (known as Hussites), " . . . it became the first Church to break

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[1]For a full history of the Moravian Church see Edward Langton, History of the Moravian Church: The Story of the First International Protestant Church (London: George Allen & Unwin, 1956).

[2]Ibid., pp. 16-17.

entirely from the Papacy."[3]

The Reformation brought intermittent periods of peace and persecution to the Brethren. In spite of these hardships, they were able to build a large and influential choral music tradition for their Church. Congregational hymn singing, introduced to the Bohemians by Hus, was seen as one of the most powerful mediums for strengthening spiritual and social unity within the Brethren's congregations. Hymns were not only sung in church, but also while at work, at the table, on journeys, or at any suitable occasion.[4] In 1501 the Unitas Fratrum published the first protestant hymnal. "It contained 87 songs, . . . 66 of which came from earlier [Czech] songbooks or were translations of Latin songs . . . ,"[5] the rest being works by eminent leaders of the Brethren. The Brethren's hymnody exerted considerable influence on seventeenth-century Protestant hymnals, just as Lutheran hymnody had done during the

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[3]Hans T. David, Musical Life in the Pennsylvania Settlements of the Unitas Fratrum, Moravian Music Foundation Publications, No. 6 (Winston-Salem, N.C.: Moravian Music Foundation, 1959), p. 5; reprinted from Transactions of the Moravian Historical Society 13 (Bethlehem, Pa.: Times Publishing Co., 1942).

[4]"The Moravian Contribution to Pennsylvania Music," Church Music and Musical Life in Pennsylvania in the Eighteenth Century, 3 vols. (Philadelphia: Pennsylvania Society of the Colonial Dames of America, 1927), II, pp. 119-120.

[5]Walter Blankenburg, "The Music of the Bohemian Brethren," in Friedrich Blume et al., Protestant Church Music: A History (New York: W. W. Norton & Co., 1974), p. 593.

sixteenth century.[6] As a direct corollary of the Brethren's simple faith, the performance of their music reflected the same simplicity and accessibility. As late as 1670, when other Protestant denominations had long since adopted the use of "Kantorei" and organ accompaniment with congregational singing,[7] the Unitas Fratrum still adhered to the Hussite tradition of unaccompanied unison (or octave) congregational hymn singing.[8]

During the late sixteenth century, the Brethren maintained congregations in Bohemia, Moravia, and Poland. The Thirty Years War (1618-1648) brought renewed fierce persecution that almost destroyed the Unitas Fratrum. However, they managed to keep their faith alive, "underground," until their resurgence in the early eighteenth century.

The Renewed Unitas Fratrum

The second major period in the history of the Moravian Church began in 1722, when a small group of the Church's "underground evangelists" were granted asylum on the estate of a German nobleman, Count Nicolas von Zinzendorf (1700-1760), in Upper Lusatia, Saxony.

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[6] Friedrich Blume, "The Period of the Reformation" and "The Age of Confessionalism," parts I and II of Friedrich Blume et al., Protestant Church Music: A History (New York: W. W. Norton and Co., 1974), pp. 49, 139.

[7] Ibid., p. 65; see also Theodore Gerold, "Protestant Church Music on the Continent," The New Oxford History of Music, vol. IV (London: Oxford University Press, 1968), pp. 436-437.

[8] Blankenburg, pp. 599.

Here they built the village of Herrnhut, which became the spiritual and administrative headquarters of the Brethren.[9] The settlement flourished--though not without internal conflict--under the leadership of Zinzendorf, himself a Lutheran-Pietist and amateur theologian. On May 12, 1727, the Renewed Unitas Fratrum was formally established, with Zinzendorf as spiritual leader, under a religious constitution combining the statutes and beliefs of the ancient Unitas Fratrum with those of Zinzendorfian-Pietism.[10]

The Brethren spread throughout northern Europe and England between 1727 and 1731. In England they were known as "Moravians," by virtue of the fact that Herrnhut had been largely populated by Moravian expatriates in the beginning.[11] The designation "Moravian Church" subsequently came into use in the English-speaking world. Despite its Bohemian roots, virtually every aspect of Moravian Church culture became Germanicized under Zinzendorf's strong leadership and through the influence of the many new German-speaking members. The Brethren's intense evangelical spirit led them to establish a world-wide missionary campaign, which, from 1732 onwards, saw them founding missions as far north as Alaska and Greenland, and

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[9]Harry H. Hall, "Moravian Wind Ensemble: Distinctive Chapter in America's Music," 2 vols. (Ph.D. dissertation, Peabody College for Teachers, 1967), p. 17. see also Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Co., 1941), pp. 469-470.

[10]Hall, "Moravian Wind Ensemble," p. 17, Langton, p. 78.

[11]The designations "Moravian" and "Brethren" will be used synonymously throughout this essay from this point forward.

as far south as South America, South Africa, and Australia.[12]

The Moravians in America

Among the many Moravian missions begun during the eighteenth century, those in America grew to become some of the most culturally and economically successful. The first American Moravian mission at Savannah, Georgia, lasted only five years (1735 - 1740).[13] Fortunately, subsequent settlements at Bethlehem (1741), Nazareth (1744), and Lititz (1756), in Pennsylvania, and Bethabara (1753), Bethania (1759), Salem (1766), Friedberg (1772), Friedland (1780), and Hope (1780), in North Carolina, all flourished.[14] The dominant Moravian cultural centers in America, during the second half of the eighteenth century, were Bethlehem in the north and Salem in the south.

The success of the Brethren in America can be attributed to their highly efficient religio-communal system of organization. Every member worked for the good of the whole congregation and the Church, which governed all spiritual, economic, educational and cultural policies. In turn, every member was assured the fulfilment of his or her physical and spiritual needs.

One distinctive feature of this social structure was the division of the congregation into separate groups or "choirs"

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[12]Ernest W. Pressley, "Musical Wind Instruments in the Moravian Musical Archives, Salem: A Descriptive Catalogue," (D.M.A. dissertation, University of Kentucky, 1975), p. 7.

[13]Hall, "Moravian Wind Ensemble," pp. 17-25.

[14]Ibid., pp. 25-41.

according to age, sex, and marital status.[15] The "choir" system was instituted for the purpose of maintaining administrative control and spiritual welfare among the Brethren. The different "choir" designations were: married people, single brethren, single sisters, widowers, widows, older boys, older girls, little boys, and little girls. This system permeated almost every facet of congregational life including music.

After the American Revolutionary War, normal growth within the American Moravian congregations was severely curtailed by a newly adopted policy of ultra-conservatism within their Church.[16] The result was American Moravian communities became isolated from active involvement in mainstream events of the newly independent United States of America. Despite outwardly reflected insularism, the activity within the settlements, especially in cultural and intellectual endeavors, was far from being stagnant or regressive. For example, in the fields of education and music the Moravian communities equalled and often surpassed the efforts of the major American centers of Boston, Philadelphia, Charleston, and New York.[17] This can be attributed to the Moravian attitude toward life, the philosophy of which was a synthesis of their highly evangelistic Lutheran-Pietist faith and many of the ideals and principles

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[15] Ibid., pp. 30-32.

[16] The American congregations were governed by the policies set down by their Church leaders in Herrnhut, Germany. See Ibid., pp. 43-44.

[17] Ibid., p. 46; Lang, p. 692.

associated with the eighteenth-century German Enlightenment.[18] The Moravians' liberalistic yet sincere attitude toward religious doctrine was best reflected in their exceptionally rich and sophisticated musical culture.

Moravian Musical Culture, c. 1740-c. 1840

The century between c. 1740 and c. 1840 has been termed the "Golden Age" of musical activity within European and American Moravian communities.[19] During this era, while more strict Pietist sects were seldom performing music other than simple "spiritual songs,"[20] the Moravians were developing a highly sophisticated musical culture in which string, woodwind, brass and keyboard instruments were used to perform chorales, concerted choral works, secular chamber music, and symphonies by contemporary European composers and Moravian Church composers.

Why was music such an important part of Moravian life? Sacred music was considered to be a perfect form of spiritual

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[18] Ibid., pp. 53-54. The German Englightenment was, itself, a synthesis of French rationalism and English empiricism--of science and faith. See Lang, pp. 571-572, 618-625; Donald J. Grout, A History of Western Music, 3rd. ed. (New York: W. W. Norton & Co., 1980), pp. 448-453. Much of the credit for the Moravians' high regard for reason and their pursuit of a liberal education within their settlements goes to their Church leaders, many of whom were graduates of leading European Universities such as Jena, Berlin, and Leipzig. Hall, "Moravian Wind Ensemble," pp. 471, 701-702.

[19] Ibid., p. 175.

[20] Lang, pp. 471, 701-702.

devotion, edification, and glorification of God. Secular music, specifically serious concert music, was considered an essential part of developing one's skill and artistry on an instrument or instruments.[21] Its study and performance acquainted the Brethren with some of the best works in pre-classical music literature, provided balance for a musical diet that was predominantly sacred, and contributed to the communities' cultural development. Ultimately, both were dedicated to " . . . the service of the Lord and the promotion of His glory on earth. . . . "[22]

The use of instrumental ensembles to enhance the music at church services and to provide entertainment at community events, had been a part of Moravian music since the 1730's. The two principal instrumental music institutions adopted by the early Herrnhut Moravians, and later transported to the American Moravian settlements, were the Posaunenchor or "trombone choir" and the Collegium musicum. The trombone choir's function was the performance of chorales at religious occasions. Within the American Moravian congregations in particular (as will be seen in the following chapter), it became one of their most revered and cherished musical traditions, a tradition

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[21] Hall, "Moravian Wind Ensemble," pp. 68-75.

[22] Christian Ignatias Latrobe, A Selection of Sacred Music From the Works of the Most Eminent Composers of Germany and Italy, 6 vols. (London: Robert Birchall, 1806-25), p. 4. Latrobe (1758-1836) was a prominent minister in the English Moravian Church and a noted music scholar. Cited in Hall, "Moravian Wind Ensemble," p. 70.

that has lasted to the present day. The Moravian Collegium musicum, as its name implies, was based upon the German baroque musical society of the same name. Its function was to provide the musical instruments (strings, brass, and woodwinds), and sacred and secular music used by the Moravians at church and community performances. Undoubtedly, the popularity of Collegia musica in Germany during the early eighteenth century[23] influenced the Brethren's decision to form their own Collegia musica.[24]

In America, the principal Moravian Collegia musica existed at Bethlehem (c. 1786-c. 1835), and Salem (c. 1786-c.1835), along with smaller ones at Lititz and Nazareth.[25] Their repertoires included sacred choral works, and secular chamber and orchestral works by Moravian Church composers such as Jeremiah Dencke (1725-1795), Johannes Herbst (1735-1812), John Antes (1740-1811), Johann Friedrich Peter (1746-1813), and David Moritz Michael (1751-1827).[26]

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[23]See Lang, pp. 394, 408. See also Manfred Bukoftzer, Music in the Baroque (New York: W. W. Norton & Co., 1947), pp. 403, 404; Percy M. Young, "Collegium musicum," The New Groves Dictionary of Music and Musicians, ed. Stanley Sadie (London: Macmillan, 1980), IV, pp. 559-561.

[24]The first European Moravian Collegium musicum was apparently initiated at Herrnhut in 1747, by the Moravian minister, Augustus Gottlieb Spangenberg (1704-1782). Hall, "Moravian Wind Ensemble," p. 83.

[25]See David, pp. 15-39; Donald M. McCorkle, The Collegium Musicum Salem: Its Music, Musicians and Importance, Moravian Music Foundation Publications, No. 3 (Winston-Salem, N.C.: Moravian Music Foundation, 1956), pp. 483-498; reprinted from The North Carolina Historical Review (October, 1956).

[26]See David, pp. 21-36.

But, the larger part of the secular repertoire was made up of chamber music, oratorios, and symphonies by European composers, among whom the favorites were the Bach sons, the Stamitzes, the Haydns, the Grauns, the Bendas, W. A. Mozart, Johann A. Hasse, Adalbert Gyrowetz, Carl F. Abel, Iganz J. Pleyel, and Johann B. Wanhal, to name but a few. The following list shows some of the more important works (with place and date of first performance) preformed in American Moravian communities between 1770 and 1840:

C.P.E. Bach, The Israelites in the Wilderness--Nazareth, Pa., 1797.
Beethoven, Symphony No. 1--Nazareth, Pa., 1813.
Beethoven, Christ on the Mount of Olives--Nazareth, Pa., c. 1805?
K.H. Graun, Der Tod Jesu--Bethlehem, Pa., c. 1775.
Handel, Messiah--Bethlehem, Pa., c. 1772 (performed in part).
Haydn, Die Schopfung (The Creation)--Bethlehem, Pa., c. 1811 (this was the premier American performance).
Haydn, Die Jahreszeiten (The Seasons)--Bethlehem, Pa., c. 1813?
Haydn, String Quartets Op. 77--Salem, N.C., post 1785.
Haydn, Symphonies Nos. 80, 89, 93, 94, 99, and 103--Salem, N.C. post 1785.
Mozart, Requiem--Bethlehem, Pa., 1826.
Mozart, Piano Quartet K. No. 493--Salem, N.C., post 1785.
Mozart, Symphonies K. Nos. 162, 199, and 504--Salem, N.C. post 1785.[27]

Instrumental chamber music, performed indoors and outdoors for instruction and entertainment, became a favorite musical endeavor, particularly among the Salem Moravians. Brass ensemble music seems to have been performed in Salem as early as c.

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[27]See "Moravian Contribution to Pennsylvania Music," pp. 162-167; David, pp. 18, 21, 29, 35, 41; McCorkle, Collegium Musicum Salem, pp. 489, 495-498.

1772.[28] String and woodwind chamber music flourished after c. 1780 and c. 1805, respectively, in Bethlehem and Salem. Of special significance, with respect to the study of the musical repertoire of the Moravian trombone choir tradition, is the existence of six sonatas for trombone quartet (of soprano, alto, tenor and bass instruments) written sometime prior to 1785 and entitled 6 Sonaten auf Posaunen die Cruse.[29] These sonatas, written in the style of pre-classical and classical divertimenti, may very well represent the only extant chamber music for trombone quartet in the classical style within both the Moravian musical culture and the entire trombone repertoire of the Classical period.

The foundation of eighteenth-century Moravian music, however, was the congregational singing of hymns and chorales. This formed the major part of all church services. Additional special music in the forms of concerted anthems, solo songs, and duets was performed by the organ, select choir, soloists, and orchestra of the Collegium musicum. The chorale repertoire consisted of hymns from the old Bohemian and Lutheran Churches, and new chorales composed by Moravian

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[28]Hall states that at that time Salem brass players supplemented the playing of chorales with marches, minuets and polanaises, arranged for either two trumpets or two hunting horns. These secular pieces are contained in two part-books labeled "Primo" and "Secondo," presently housed in the archives of the Moravian Music Foundation in Winston Salem, N.C.; Hall, "Moravian Wind Ensemble," pp. 191, 284-286.

[29]See chapter 3 of this essay for a detailed discussion of these sonatas.

composers in the traditional Lutheran "barform" style.[30] Outside regular church services, the "Pietist" custom of singing chorales during daily work and recreation was a regular practice.[31] Vocal music filled virtually the entire length of two other important church services devised by Zinzendorf: the "Lovefeast" and the Singstunde. Lovefeasts were special formal services of Christian fellowship through prayer, song, and the partaking of a simple meal. These were frequently held for individual choirs, communion, and any event warranting a service of fellowship. The Singstunden were regular informal gatherings (usually in the evenings) where new hymns and chorales were learned, and where familiar spiritual songs were spontaneously sung from memory, as a devotional exercise.[32]

Musical life in Moravian communities, after c. 1840, was substantially affected by the Moravian Church's new non-restrictive policies toward normal economic and physical expansion. As a result of this secularization, the musical institutions of the trombone choir and Collegium musicum were transformed. The trombone choirs in most Moravian congregations changed from the traditional all-trombone groups to mixed brass ensembles, and the Collegia musica

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[30]"Moravian Contribution to Pennsylvania Music," pp. 218-237.

[31]Karl Kroeger, "The Moravian Tradition in Song," Moravian Music Foundation Bulletin 20 (Fall-Winter 1975), pp. 8-10.

[32]Frances Cummock, "The Lovefeast Psalm: Questions and a Few Answers," Moravian Music Foundation Bulletin 23 (Spring-Summer 1978), pp. 2-8. This article explains both the "Lovefeast and Singstunde.

became community orchestras. Though the quantity of music performed by these community orchestras did not suffer, often the quality did. As secular music performance was no longer controlled by the Church, the result was, in many cases, a trend toward mediocre performances of "operatic overtures, potpourris, and an abundance of saccharine sentimentality--all designed for superficial social entertainment."[33]

Research into early American Moravian music began in the 1930's and reached a major turning point in the 1950's with the establishment of the "Early American Music Festivals" (June, 1950), and the Moravian Music Foundation, Inc. (May, 1956), located in Winston-Salem, North Carolina and Bethlehem, Pennsylvania.[34] Both these institutions have brought to the attention of historians, musicologists, and musicians the considerable contributions that eighteenth-century Moravian music made to America's early cultural development.[35] Furthermore, they have helped promote renewed interest in the all-trombone choir tradition within Moravian congregations, and the performance of Moravian music among Moravians and non-Moravians throughout North America.

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[33]Hall, "Moravian Wind Ensemble," p. 90.

[34]The first assessment of the value of Moravian music in America was done in the 1930's by Dr. Hans T. David in Bethlehem, Pennsylvania. See David, pp. 1-44.

[35]Donald M. McCorkle, The Moravian Contribution to American Music, Moravian Music Foundation Publications, No. 1 (Winston-Salem N.C.: Moravian Music Foundation, 1956), p. 10; reprinted from Music Library Association Notes 31 (September 1956).

CHAPTER 2

HISTORY OF THE MORAVIAN TROMBONE CHOIR TRADITION IN AMERICA

Introduction

A distinctive musical tradition within the Moravian Church is the church Posaunenchor or "trombone choir"--a direct descendant of the German baroque Stadtpfeifer tradition.[36] Consisting of soprano, alto, tenor, and bass trombones, these ensembles were first used in the German Moravian settlements as early as c. 1731, and by the American Moravians beginning in 1754.[37] Between 1754 and c. 1840, in America, this unique tradition experienced its greatest period of activity and popularity. Unlike the Moravian Collegium musicum, which concentrated on the performance of secular and large sacred works, the trombone choir's principal function was the solo performance of chorales and the accompaniment of congregational chorale singing at specific church services, funerals, religious festivals, and auspicious community events. Because of the predominantly sacred function, the trombone choir tradition became an object of great veneration within the Moravian Church. Among the American Moravians, in particular, this veneration has never ceased;

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[36] McCorkle, Moravian Contribution to American Music, p. 3. The details of this relationship will be discussed later.

[37] Hall, "The Moravian Wind Ensemble," pp. 108, 136. See also page of this essay.

it remains a major reason why the Moravian trombone choir tradition has continued to exist, to the present, in America.[38]

The choir of four trombones seems to have been the brass ensemble most consistently used in the American Moravian Church, between 1754 and c. 1840.[39] Both American and European eighteenth-century Moravian Church records, however, indicate the Brethren occasionally used Trompeten (natural trumpets) and Waldhörner (hunting horns) to perform chorales, either alone, or with Posaunen (trombones). These records, usually written in German, cite brass instruments in three different ways: by naming specific types of instruments in a group (eg. die Trompeten und Waldhörner); by naming a group of like instruments (eg. ein Chor Posaunen); and by indicating an ensemble of mixed brass (eg. die Bläser-Chor or Blasinstrumente).[40] The term Posaunenchor or "trombone choir," referring to trombones only, was in use in American Moravian communities as early as 1768.[41]

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[38]See Joseph A. Maurer, "The Moravian Trombone Choir: Bicentenial of Bethlehem's Historic Music Ensemble," Historical Review of Berks County, 20 (October-December 1954), pp. 2-8.

[39]See Hall, "Moravian Wind Ensemble," pp. 101-102. No less than nine out of approximately thirteen Moravian communities established in Pennsylvania and North Carolina, during this period, had at least one trombone choir each.

[40]Ibid., pp. 98-100. Until c. 1850 most American Moravian Church records were written in German.

[41]Harry H. Hall, "The Moravian Trombone Choir: A Conspectus of Its Early History and the Traditional Death Announcement." Moravian Music Journal 26 (Spring 1981), p. 6. Hall cites that the term Posaunenchors appeared in the Diarium der Gemein in Wachau [North Carolina] for July 5, 1768.

By c. 1850, the Brethren had chosen it as the official title for any Moravian Church wind ensemble, regardless of instrumentation.[42] Ironically, this general use of the term "trombone choir" came approximately ten years after most Moravian communities (except Bethlehem), had begun using choirs of mixed brass instruments.[43] Nevertheless, the fact that the later nineteenth-century Moravians did adopt the designation "trombone choir," must certainly indicate their respect for tradition, in name, if not in practice.

The Instruments

The four trombones used in the choir were the B-flat soprano, F or E-flat alto, B-flat tenor, and G or F bass. (See Figure 1, page for a photograph of trombones of the modern Moravian trombone choir.) The playable pitch-range and tonal quality of each trombone was very similar to each corresponding human voice. This made trombones well suited to the accompaniment of voices and performance of four-part chorales.

Extant late eighteenth- and early nineteenth-century trombones used by the American Moravians, show only slight structural and tonal

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[42] Hall, "Moravian Wind Ensemble," p. 99.

[43] The advent of valved trumpets and horns in early nineteenth century virtually destroyed the Brethren's all-trombone choir tradition. All the Moravian communities, except Bethlehem, adopted mixed brass choirs. As will be seen later, the Bethlehem Trombone Choir has provided continuous service from 1754 to the present.

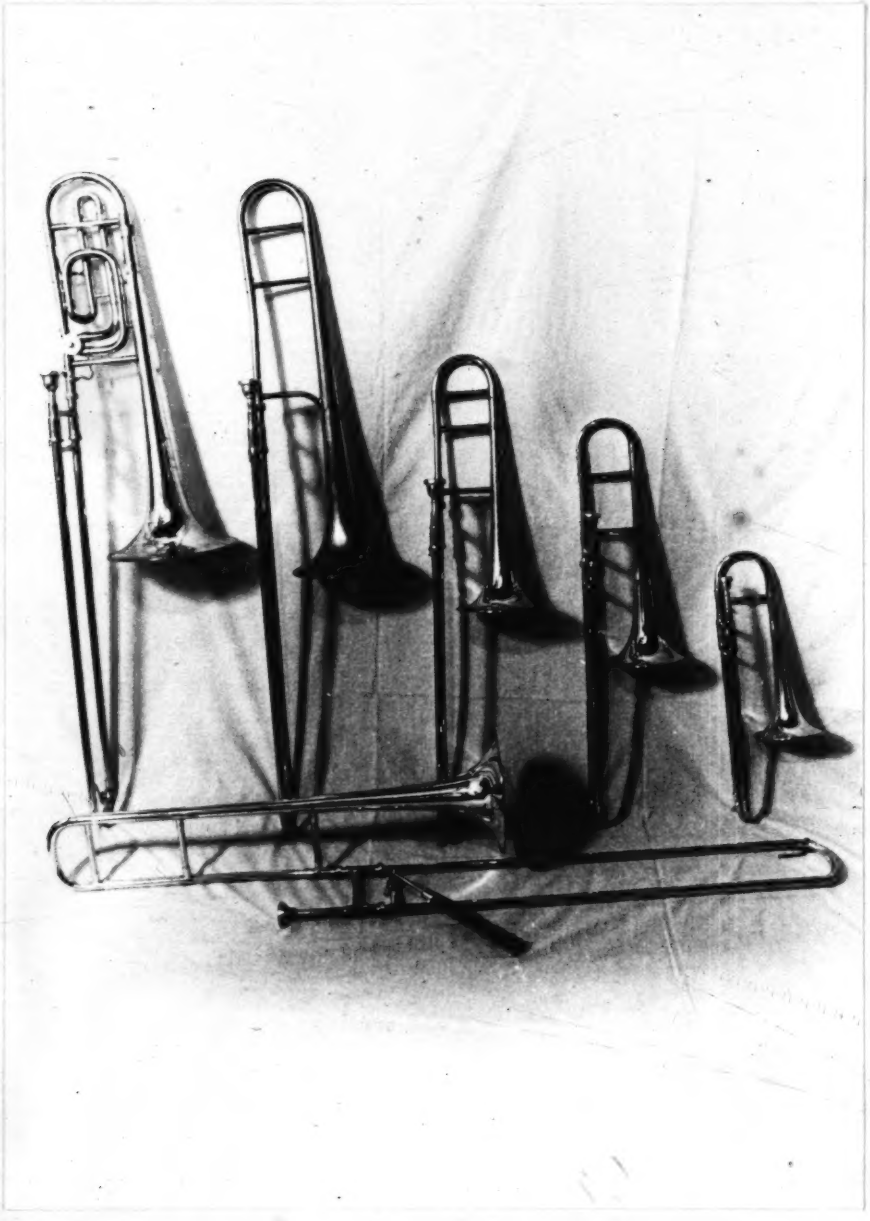

Figure 1. Trombones of the Moravian trombone choir: (Standing, left to right) B-flat/F bass, B/flat tenor, E-flat alto, F alto, B-flat soprano. (In front) G bass.

differences from earlier baroque trombones.[44] The "classical" instruments of the Moravians have slightly larger bell diameters and more pronounced bell flares than baroque trombones; like baroque trombones, however, their mouthpieces are cup-shaped. The G and F bass trombones still have the long, hinged extension-handle attached to the outer slide stay. (The handle enabled the player to reach the farthest positions on the extra-long slide.) Unlike baroque bass trombones, however, the Moravian classical bass trombones have only a single bell-bow in the bell section; baroque bass trombones usually have one or two extra loops of tubing in the bell section. Also typical of classical trombones, the Moravian instruments usually have no tuning slides, water keys, or slide locks. Finally, as a result of these minor changes in structure, the tonal quality of the Moravian's classical trombones was very much like the small, warm, vocal quality of baroque trombones; however, with the slightly larger bore sizes and more pronounced bell flares, classical trombones could produce a louder, more

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[44]For descriptions and photographs of baroque trombones see Anthony Baines, Brass Instruments: Their History and Development (London: Faber and Faber, 1976), pp. 107-118, Plate VI; Robin Gregory, The Trombone: The Instrument and its Music (London: Faber and Faber, 1973), pp. 29-36, Plates I-VI. For descriptions and photographs of Moravian and non-Moravian classical trombones see Nicholas Bessaraboff, Ancient European Musical Instruments (New York: October House, 1941), pp. 184-191, 412, Plate IV; Curtis S. Mayes "A Descriptive Catalogue of Historic Percussion, Wind and Stringed Instruments in three Pennsylvania Museums" (Master's thesis, Florida State University, 1974), pp. 89-114, 194-216; Jeremy Montagu, The World of Baroque and Classical Musical Instruments (London: David and Charles, 1979), pp. 100-101; Pressley, pp. 116-120.

brassy sound.[45]

A comparison of selected structural dimensions of classical trombones used by the Moravians and modern trombones is shown in Table I. Obvious differences occur in bell diameters and bore sizes. The most important comparison, however, is the difference in lengths between the classical and modern instruments. From this can be found the approximate eighteenth-century pitch standard to which the classical trombones were tuned. Except for the F bass trombone, which in this case was built around 1800, all the classical trombones listed in Table I were made by the Schmied family of Pfaffendorf, Silesia, prior to 1805. The alto, tenor, and F and G bass trombones belong to the Moravian Music Archives at Lititz and Bethlehem, Pennsylvania; the soprano trombone is part of the Boston Museum of Fine Arts musical collection.

The shorter tube lengths and narrower bore sizes of the classical trombones show they are pitched sharper than modern trombones by at least a semitone.[46] For example, the 1803 Schmied B-flat tenor (with its slide in closed position) is pitched at what would be approximately modern b^1 = 494; the modern B-flat

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[45]Gregory, pp. 29-30. See also Terry Pierce, "The Trombone in the Eighteenth Century," Journal of the International Trombone Association 8 (March 1980), p. 7.

[46]The actual pitches of the Moravian classical trombones in Table I were computed by comparing the tube lengths of these instruments with the tube lengths and actual pitches of baroque trombones listed in Baines, pp. 115-117, 179.

TABLE I

COMPARISON OF SELECTED DIMENSIONS FROM CLASSICAL AND MODERN TROMBONES

Classical Trombones	Tube length	Bell diameter	Bore size
b-flat soprano, 1781	4 ft. 3 in.	4.5 in.	.420 in.
E-flat alto, 1774	6 ft. 4 in.	4.6 in.	.420 in.
B-flat tenor, 1803	8 ft. 8 in.	5.2 in.	.420 in.
G bass, . . . 1803	11 ft. 1 in.	6.4 in.	.470 in.
F bass, . . . c. 1800	11 ft. 9 in.	6.8 in.	.508 in.
Modern Trombones			
b-flat soprano	4 ft. 5 in.	4.75 in.	.453 in.
E-flat alto	6 ft. 9 in.	6.5 in.	.468 in.
B-flat tenor	9 ft.	7.5 in.	.500 in.
G bass	11 ft. 4 in.	9 in.	.523 in.
F bass (from B^b-F tenor bass trombone)	12 ft. 3 in.	10 in.	.562 in.

tenor (tuned to $a^1 = 440$) is pitched at b-flat$^1 = 466$. This higher pitch indicates the trombones used by the early Moravians are typical classical trombones built to the eighteenth-century high-pitch standard, Cornett-ton ("Cornett pitch a^1," about modern $b^1 = 494$).[47]

Baroque and classical trombones were built to Cornett-ton, because it was the pitch at which the Stadtpfeifer played their "tower-sonatas," and the highest pitch at which trombones had to perform.[48] Church music, staple repertoire for trombones during the eighteenth century, was performed at Chor-ton ("choir pitch a^1," about modern b-flat$^1 = 474$), a quarter tone lower than Cornett-ton.[49] Because classical trombones were not fitted with an actual "tuning-slide", manufacturers had to allow for variations in local tunings of Cornett-ton and Chor-ton (both of which were based on local organ pitch), by building trombones in slightly higher-than-normal pitch. Tuning to each standard pitch, therefore, was done by moving the main slide the appropriate distance away from the mouthpiece, all other positions being adjusted accordingly.[50] As yet there is no

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[47]Willi Apel, "Pitch," Harvard Dictionary of Music (2nd ed., rev. and enl., 1969), pp. 678-679; Alexander Ellis and Arthur Mendel, Studies in the History of Musical Pitch (Amsterdam: Frits Knuf, 1969), pp. 219-220.

[48]Apel, "Pitch," Harvard Dictionary, p. 679; Baines,.pp. 115, 125-126.

[49]Ibid., p. 115.

[50]Ibid., Baines uses the term "floating first position."

evidence to suggest that classical trombones made after c. 1750 were equipped with extra tuning crooks, to change the pitch of the instruments, like those found on horns and trumpets of that time.[51]

The one member of the trombone choir rarely seen outside Moravian communities was the soprano trombone.[52] It measured about 21 inches in height (approximately the same size as a modern b-flat trumpet), and used a trumpet-sized mouthpiece. Because it had a slide, it was able to produce the same legato and detached articulations peculiar to the trombone family. Furthermore, its tone was more trombone-like than the usual instrument used as a soprano to three trombones (outside Moravian communities), the cornett. Within at least one American Moravian community, Salem, North Carolina, prior to 1800, the technical proficiency expected on the soprano trombone reached a level far exceeding the usual four-part chorale style.[53]

In America, the Moravian trombone choir was (and still is) a unique brass ensemble.[54] In Europe, however, the four sizes of

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[51]Earlier baroque tenor and bass trombones, however, had been equipped with extra tuning crooks which were fitted between the bell and slide sections. See Baines, pp. 110, 116.

[52]The soprano was probably first made in the late seventeenth century. See Gregory, p. 117.

[53]See Chapter 3 of this essay.

[54]McCorkle, Moravian Contribution to American Music, p. 3.

trombones were being used occasionally by the German Stadtpfiefer, for the playing of four-part chorales.[55] J. S. Bach included the four sizes of trombones in three of his cantatas: No. 2 (1740), No. 21 (1714), and No. 38 (1740).[56] They also may have appeared in W. A. Mozart's oratorio Davidde Penitente k. 469 (1785),[57] and J. C. Gluck's opera Orfeo ed Euridice (Vienna version, 1762).[58]

Reasons for the Trombone Choir

Why did the Moravians choose the all-trombone choir as their preferred ecclesiastical wind ensemble? Though no actual written evidence from Moravian sources precisely indicates the reason, several observations may provide a logical answer. Firstly, the trombone choir is definitely rooted in the long and prestigious German baroque Stadtpfeifer tradition. At the time the Moravians had settled on Zinzendorf's estate in Saxony, the brass music of the Stadtpfeifer was still very much part of the music of the

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[55] Baines, p. 179.

[56] Gregory, pp. 117-118.

[57] Charles Sanford Terry, Bach's Orchestra (London: Oxford University Press, 1932), pp. 36, 40, 195.

[58] Wallace E. Tucker, "The Trombone Quartet: Its Appearance and Development Throughout History," Journal of the International Trombone Association 7 (January 1979), p. 4.

German Catholic and Lutheran Church, Court, and Municipality.[59] Stadtpfeifer brass repertoire for one or two cornetts and three trombones, included four-part chorales, four- and five-part secular "tower-sonatas," and orchestral parts within concerted church choral works (e.g. some works of J. S. Bach).[60] The tower-sonatas were performed from the Rathaus (town hall) tower; chorales were played from the church tower on special services, festivals, and funerals. The similarity of many of the Moravians' trombone choir customs to those of the Stadtpfeifer, strongly indicate the possible influence the Stadtpfeifer may have had on the Moravians' choice of trombones and other brass instruments.[61]

Secondly, the early German Moravians may have desired or have been prompted to use brass instruments, for practical and aesthetic reasons, to accompany their large amount of congregational

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[59]See Philip Bate, The Trumpet and Trombone, 2nd. ed. (London: Ernest Benn, 1978), pp. 236-247; Pattee E. Evenson, "A History of Brass Instruments, Their Usage, Music and Performance Practices in Ensembles during the Baroque Era" (D.M.A. dissertation, University of Southern California, 1960), pp. 82-112; Arnold Schering "Die Leipziger Ratsmusik von 1650-1775," Archiv fur Musikwissenschaft, 3 (1964), pp. 17-53.

[60]Bate, pp. 241-243; Adam Carse, The Orchestra in the XVIIIth Century (Cambridge: W. Heffer and Sons, 1940), pp. 43-44.

[61]During their first ten years of existence, the Herrnhut Moravians were members of the local Lutheran congregation at nearby Berthelsdorf. Here they would have become acquainted with Lutheran musical customs. Hall, "Moravian Wind Ensemble," p. 108.

singing done outdoors.[62] At that time (c. 1730), the only brass instruments capable of playing chromatically in all human vocal registers, in tune, in a vocal style and loud enough to be heard outdoors, were the four sizes of trombones.[63] Trumpets and hunting-horns, though capable of playing loudly, had neither the ability to play chromatically in all registers nor an established tradition of performing four-part chorales or accompanying voices. Aesthetically and acoustically, the early eighteenth-century trombone was well suited to the accompaniment of voices and the performance of chorales because of its warm, vocal, yet majestic tonal quality.[64]

These two characteristics of the trombone, in fact, had been the main reasons why it had traditionally been used as a support to voices in church music throughout Europe during the Renaissance and Baroque eras. It is partly for these reasons that the Stadtpfeifer had used the trombone, and why it had been used in religious and quasi-religious scenes in some early baroque opera (e.g. Monteverdi's Orfeo [1607], and Marc Antonio Cesti's

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[62] Blankenburg suggests Zinzendorf may have instituted the use of trombones at Herrnhut. Blankenburg, p. 604; See also Hall, "Moravian Wind Ensemble," p. 102.

[63] Ibid.

[64] See Bate, pp. 63, 229; Gregory, pp. 29-30.

Pomo d'Oro [1663]).[65] In essence, the early German and American Moravians were continuing the already long-established tradition of trombones being used in Church music. Whether the Moravians were aware of or influenced by the total extent of this tradition is not known.

Thirdly, the Lutheran Bible, with which the early Moravians were well acquainted, would have been a strong influence for one reason: in it the German word Posaune (trombone) frequently appears as the translation for the original Hebrew words shofar (rams-horn) and, occasionally, hertzotzerah (trumpet).[66] The Scriptural references to the use of the Posaune usually deal with feast days, funerals, processionals, proclamations, and the themes of death, resurrection, judgment, and the presence of God's holy spirit. Being strongly pietistic, the early Moravians would have leaned toward a highly literal, simplistic, and emotional interpretation of the Scriptures. Their choice of trombones, therefore, may partly have been through a desire to follow the Scriptures implicitly, where possible.[67]

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[65] Pierce, p. 8.

[66] These passages are: Ex. 19:16, Lev:9-10, Num. 29:1, Josh. 6:4, Matt. 24:31, I Cor. 15:52, I Thess. 4:16, Rev. 8. See Jerome Leaman, "The Trombone Choir of the Moravian Church," Moravian Music Foundation Bulletin, 20 (Spring-Summer 1975), pp. 5, 7; Bate, pp. 98-99; Baines, p. 57.

[67] The Lutheran Bible's use of Posaune is generally thought to be a major reason why the trombone became such an important church instrument throughout German speaking countries. See Evenson, pp. 96-98.

Musical Customs of the Trombone Choir

Throughout the Moravian "Golden Age," the trombone choir, being the designated Church wind ensemble, was required to play at important Church and community occasions. The choir's most frequent duty was to announce to the community the many special Church services, Church festivals, Lovefeasts, deaths of congregation members, funerals, and visits of dignitaries, to name a few, by the performance of four-part chorales. Like the German Stadtpfeifer, these announcements were made from the balcony of a tall building, the church steps or the church belfry, and functioned in much the same way as did the ringing of bells in other denominations.[68] The trombones also accompanied congregational chorale singing outdoors, but were rarely seen indoors as that was the domain of the organ, strings, woodwinds and keyboard instruments.

To the early Moravians, the trombone choir's most important and most cherished duties were the playing of "Death Announcements," "Funeral Services," the "Easter Dawn Announcement," and the "Sunrise Service."[69] The Death Announcement was a musical benediction which involved the playing of three designated chorales, in a particular sequence, from the balcony of the tallest building or the church

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[68] Adelaide L. Fries, Funeral Chorals [sic] of the Unitas Fratrum or Moravian Church (Winston-Salem: n.p., 1905), pp. 3-5.

[69] These customs were usually performed by the all-trombone choir, though some Moravian Church diaries mention the use of horns and trumpets in place of, or with, trombones.

belfry.[70] The first chorale played was Hans Leo Hassler's O Haupt voll Blut und Wunden (the "Passion Chorale").[71] A special text associated with this chorale referred to the departed member of the congregation:

A Pilgrim us preceding,
Departs unto his home, . . .

The second chorale identified the "choir" (or group) to which the departed had belonged. One of ten different chorales with all-Moravian harmonizations and texts was used.[72] Finally, the "Passion Chorale" was repeated with a different text referring to the living congregation members:

Lord, when I am departing,
Oh! Part thou not from me, . . .

Custom dictated that the announcement had to be performed as soon after a death as possible, to allow the soul of the deceased to leave the world with appropriately dignified and pious music, as well as to immediately inform the living members of the death. Because of this, the trombonists had to be prepared to play a Death Announcement at any hour of the day or night. Evidence of

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[70]This form was standardized by c. 1757. See Hall, "Moravian Wind Ensemble," pp. 116-118; Fries, Funeral Chorals, pp. 3-5.

[71]This chorale has held the same significance among the Moravians as "Ein feste Burg" has among the Lutherans. Hall, "Moravian Trombone Choir," p. 7.

[72]Fries, Funeral Chorals, pp. 6-17.

this can be seen in an entry dated October 16, 1774, from the Salem Diary (upon the death of one Br. Tiersch):

> This unexpected . . . departure was at once announced by the trombones with the accustomed melodies . . .;[73]

and a Bethabara Diary entry of August 29, 1782:

> . . . Beloved Br. Graff entered into the joy of the Lord this morning about 2 o'clock. This was announced by the usual tunes played on the French horns.[74]

Funeral services required the trombones choir to perform chorales while the congregation assembled outside the church following the funeral sermon, while leading the funeral procession toward "God's Acre" (the Moravian name for the community burial ground), and while accompanying the singing during the interment.[75] From the Bethabara Diary are two extracts mentioning the use of trombones for funeral services:

> July 4, 1768: George Schmidt's little son died, and trombones were used for the first time in announcing the death; also at the funeral for the first time next day, when the child was buried.[76]

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[73] Adelaide L. Fries, Records of the Moravians in North Carolina, 7 vols. (Raliegh, N.C.: Publications of the North Carolina Historical Commission, 1922-1947), II, p. 819.

[74] Fries, Records, IV, p. 1815. Bethabara did not possess a trombone choir at this time, so horns were used. See pages of this essay for information on which settlements acquired trombones.

[75] Fries, Funeral Chorals, p. 5.

[76] Fries, Records, I, p. 378.

> July 27, 1778 [upon the funeral of Br. Jacob Lung]: . . . as the company moved to God's Acre the trombones and trumpets played.[77]

Whether there was a standard set of funeral chorales in existence by c. 1757, is unknown. The only evidence of standardization comes from Fries' Funeral Chorals, which only refers to the late nineteenth-century services in Salem, North Carolina.[78]

The Easter Dawn announcement and services was the most important of the several Church festivals which involved the trombone choir.[79] At approximately 3 a.m. on the morning of Easter Sunday, the trombonists would meet at the church and then walk through the town, stopping at regular intervals to awaken and call the congregation to the Church service, by playing the chorale, "Jesus Christ is risen today." Immediately following this part of the service, the congregation gathered outside the church and proceeded to God's Acre, led by the trombone choir playing suitable chorales. At God's Acre the trombones once again led the singing during the Sunrise Service. An excerpt from the Bethania (North Carolina) Diary for Easter Sunday, April 4, 1790, states:

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[77] Ibid., II, p. 1268. The trombonists probably came from nearby Salem, the trumpeters from Bethabara.

[78] Fries, Funeral Chorals, pp. 3-5, 18-23.

[79] See Rufus A. Grider, Historical Notes on Music in Bethlehem, Pennsylvania from 1741 to 1871, Moravian Music Foundation Publications, No. 4 (Winston-Salem, N.C.: Moravian Music Foundation, 1957), pp. 18-21; reprinted from original ed. (Philadelphia: John L. Pile, 1873).

> Members were awakened by the trombones for the first time here, Br. Krause coming from Salem to direct the players.[80]

Standard groups of chorales were also performed at all other special Church festivals. Irregularly scheduled events, such as dedications of new buildings or visits by distinguished guests, probably had no special sets of chorales attached to them. An excellent example of the use of trombones upon the visit of an important guest, comes from the Salem Diary entry dated May 3, 1791:

> At the end of this month the congregation in Salem had the pleasure of welcoming the president of the United States, George Washington, . . . As he approached the town several tunes were played, partly by the trumpets and French horns, partly by the trombones. . . . He sent word to our musicians that he would like some music during his evening meal and it was furnished to him.[81]

A similar entry from the Bethabara Diary, dated June, 1771, reveals that Moravian trombonists were not always relegated to playing at solemn occasions:

> June 5 [upon the visit of Governor Tyron of North Carolina, and his army]: At ten o'clock the army left the camp . . . our musicians leading and playing on the trombones and violins. . . . [Later that day at dinner] several Heaths [sic] were drunk, each being answered with a loud "Hurra" and the playing of a verse on the trombones by our musicians.[82]

Chorales were performed from individual hand-written part-books labeled "Soprano," "Alto," "Tenor," and "Bass." Four extant

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[80] Fries, Records, V, p. 2314.

[81] Ibid., p. 2325.

[82] Ibid., I, p. 463.

part-books dating from c. 1780 show all chorales written in unadorned half-notes in soprano, alto, tenor, and bass clefs.[83] The treble clef never appears on soprano trombone chorale parts.

Few opportunities arose when the trombone choir could perform music other than chorales. The rare instances which did occur usually involved the use of three trombones in large concerted choral works. Often these performances created great attention both inside and outside Moravian communities. One of the most notable of these performances occured in 1822, when the "Musical Fund Society" of Philadelphia presented Haydn's The Creation. The three trombone parts (alto, tenor, and F bass) had to be played by trombonists from Bethlehem, as none were available in Philadelphia. Rufus Grider's humorous account of the production states that the trombonists not only played well but were also the concert's central attraction.[84] The other important non-chorale works within the Moravian trombone choir repertoire belonged to the Salem Trombone Choir. These were the trombone quartets entitled 6 Sonaten auf Posaunen die Cruse, which were acquired by the Salem congregation in c. 1785. These pieces will be discussed fully in Chapter 3 of this essay.

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[83]Marilyn Gombosi, Moravian Music for the Fourth of July, 1783, in Salem, North Carolina: A Day of Solemn Thanksgiving (Chapel Hill: University of North Carolina Press, 1977), pp. 187-188, Plate 7. These part books are housed in the Archives of the Moravian Music Foundation, Winston-Salem, North Carolina. The books measure about 5" x 8".

[84]Grider, p. 34.

Acquisition of Instruments

Both the European and American Brethren ordered their trombones from major German instrument manufacturers located, for example, in Pfaffendorf, Neukirchen, Markneukirchen, Dresden, and Nuremburg.[85] Settlements usually ordered only one set of four trombones (S.A.T.B.) at a time. All orders for the American congregations were sent via Herrnhut, Germany, and took two to three years to arrive.[86]

The first recorded use of trombones in an American Moravian settlement, occurred in Bethlehem on August 13, 1754. The Bethlehem Diary states:

> . . . about 5 p.m. in the Community Hall for our [Single Brethren] Choir quarter hour a choir of [four] trombones played here in Bethlehem for the first time, all of which was heard by the entire congregation with great pleasure.[87]

Like many American Moravian Church diaries, the Bethlehem Diary does not say when their first trombones arrived, only when they were first used. However, considering the many opportunities for using trombones in Moravian settlements and the Brethren's aptitude for playing many kinds of instruments well, it is very possible that

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[85] Hall, "Moravian Wind Ensemble," p. 137.

[86] Ibid., p. 142.

[87] Ibid., p. 154. This, however, was not the first use of brass instruments by the American Moravians; trumpets and horns had been used in the Savannah, Georgia settlement between 1735 and 1740. See Ibid., pp. 119-134.

most Moravian congregations would have put their new instruments to use within a few months after their arrival.[88]

Table II presents a chronological list of trombone acquisitions by American Moravian settlements between c. 1754 and c. 1835. This list reveals the astounding number of trombone choir sets (four instruments each) in use in American Moravian settlements, particularly during the peak years between c. 1790 and c. 1820. Nowhere else at this time, save in European Moravian communities, was there seen such a predilection for this instrument. The fewer number of choirs found in the North Carolina settlements can be attributed to the later development and prosperity of those settlements, and to their greater interest in mixed brass and woodwind chamber music.[89] This trend toward mixed wind ensembles, beginning c. 1800, became very influential after c. 1820, and forshadowed the eventual shift away from the all-trombone choir tradition in most American Moravian communities.

Developments After c. 1835

The decline in the use of the all-trombone choir within American Moravian communities became most evident after c. 1830. It was brought about primarily by the Brethren's increased use of "chromatic" valved-brass instruments (i.e. valved horns, valved

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[88] Ibid., pp. 136-151.

[89] See Hall, "Moravian Wind Ensemble," pp. 136-179.

TABLE II

DATES OF TROMBONE CHOIR ACQUISITIONS BY AMERICAN MORAVIAN SETTLEMENTS BETWEEN C. 1754 AND C. 1835

Pennsylvania Settlements	North Carolina Settlements
c. 1754 - Bethlehem	
1767 - Christianspring (near Nazareth)	
	1768 - Bethabara (only used until 1772 when trombones given to Salem congregation)
1771 - Lititz	
	1772 - Salem (trombones from Bethabara)
1774 - Lititz (second set)	
1785 - Nazareth	1785 - Bethabara; Salem (second set)
1788 - Bethlehem (second set)	
1789 - Hope (New Jersey)	
	1790 - Bethania
1791 - Bethlehem (third set)	
c. 1805 - Lititz (third set)	c. 1805 - Salem (third set)
1808 - Bethlehem (forth set from Hope, New Jersey)	
1820 - Emmaus (near Bethlehem)	
1833 - Bethlehem (fifth set)	

SOURCE: Hall, "Moravian Wind Ensemble," pp. 136-179.

cornets, saxhorns, etc., which had become popular by c. 1830), the rise of military wind-bands (c. 1810-c. 1830), and later, municipal brass-bands (c. 1840-) and the regimental brass bands of the Civil War.[90]

In most Moravian communities, the instrumentation of the trombone choir changed from the all-trombone group to a mixed brass or brass and woodwind ensemble, using only tenor and bass trombones along with the new valved soprano, alto, and bass instruments. For both Church and civic functions, the designation "trombone choir" was usually kept in most Moravian communities. However, in the North Carolina Moravian settlements, particularly Salem, where there had always been an interest in new musical trends and secularization, the ensemble was referred to as a "Church band."[91]

In the Pennsylvania communities, the change was more gradual. This is best seen by the substantially greater number of nineteenth-century trombones, of all sizes, extant in Pennsylvania Moravian museums.[92] Here, too, was located the one stronghold of the Moravian all-trombone choir tradition in America, Bethlehem. For reasons unknown, the Bethlehem Trombone Choir maintained the traditional all-trombone ensemble, which continued to perform regularly throughout

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[90]See Ibid., pp. 176-180, 183-279, 294-377.

[91]Ibid., pp. 281-302.

[92]See Mayes, "Catalogue," pp. 89-117.

the nineteenth and early twentieth centuries. Today, the Bethlehem Trombone Choir still regularly performs at Church festivals, funerals, and Lovefeasts, with a nucleus of about twelve Church-member trombonists, sometimes augmented to about thirty trombonists for special events.[93] It seems fitting that the Moravian trombone choir tradition in America should have continued in existence for over two hundred and thirty years, since 1754, in its original American birthplace.

In North America today, there are two other active Moravian all-trombone choirs besides the one in Bethlehem; these are located in Downey, California, (a satellite city of Los Angeles), and Edmonton, Canada. These, and the mixed brass ensembles (i.e. trumpets, horns, trombones and tubas) of the many other Moravian congregations throughout North America, regularly perform at Church services, Church feast days, and occasionally, funerals.

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[93]For a detailed history of the Bethlehem Trombone Choir see Maurer, pp. 2-8.

CHAPTER 3

DISCUSSION OF SONATAS NOS. 1, 2, AND 3 FOR TROMBONE QUARTET FROM THE MORAVIAN MANUSCRIPTS ENTITLED 6 SONATEN AUF POSAUNEN DIE CRUSE

Introduction

The 6 Sonaten auf Posaunen die Cruse ("6 Sonatas for Trombones by Cruse") are a set of six sonatas in manuscript, written in Europe sometime between c. 1775 and c. 1785. They are scored for the rarely used quartet of soprano, alto, tenor, and bass trombones. Unfortunately, the manuscripts are not fully intact, as the soprano trombone parts to Sonatas Nos. 4, 5, and 6 are missing. The exact identity of the composer, known only by his last name, Cruse, is not known. However, because of the distinctive instrumentation of the Sonaten, it is very possible Cruse was in some way connected with the eighteenth-century German Moravians, for it was they who used the four sizes of trombones almost exclusively in Europe after c. 1730. Presently, these manuscript copies of the Sonaten--the only extant set in the world--are part of the Salem Collegium Musicum Collection of rare music housed in the Moravian Music Foundation, Winston-Salem, North Carolina.[94]

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[94]The file number of the Sonaten is "SCM 261."

In c. 1785, not long after their probable date of composition, the aforementioned copies of the Cruse Sonaten were purchased by the American Moravian congregation of Salem, North Carolina. These and other secular mixed-brass ensemble works obtained by Salem from Europe during the late eighteenth century, were used by the Salem brass players to augment their regular diet of chorales.[95] Between 1754 and c. 1835, Salem was, in fact, the only American Moravian community whose trombone choir performed secular brass ensemble music; all other trombone choirs were restricted to playing chorales.

The Sonaten are written in a style similar to pre-classical small-ensemble divertimenti and string quartets (in particular Haydn's "Barytontrios" and early string quartets including Op. 33). They are light and cheerful in character, abounding with short, piquant, folk-like melodies within a decidedly homophonic texture. Undoubtedly the Sonaten were performed as outdoor entertainment music by the Salem trombone choir, in the same way divertimenti were performed in Europe during the eighteenth century.

The fact that Cruse entitled them Sonaten and not Divertimenti is of little consequence because between c. 1750 and c. 1780 there was no standard rule for titling works of this type--which explains why different copies of the same work were sometimes variously titled

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[95]The other brass ensemble works purchased by the Salem Moravians were eight sonatas for two trumpets and two trombones entitled 8 Sonaten die Weber. These are also located in the Salem Collegium Musicum Collection.

"Divertimento" or "Sonata" or "Quartet."[96]

Within the American Moravian trombone choir tradition, the Cruse Sonaten are certainly unique, for they indicate that in at least one Moravian congregation in colonial America, Salem, the trombone choir had expanded its usual musical duties of playing for sacred and auspicious events, to include the performance of secular music--the usual domain of the Collegium musicum. Equally important, perhaps, is the fact that, next to Beethoven's Drei Equale of 1812 for four trombones, the Cruse Sonaten are the only other pieces for trombone ensemble known to have been written during the Classical era. Musically, however, the two works differ because the Cruse Sonaten are in the style of pre-classical divertimenti and employ the rarely used soprano trombone, whereas the Beethoven Equale are funeral chorales in the late classical idiom.[97] This difference affirms the individuality and importance of the Cruse Sonaten within a period that saw the use of trombones, outside of Moravian communities, confined to church music, opera, and a few solo concerti.[98]

The remainder of this chapter presents a history and description of the Cruse Sonaten manuscripts, a discussion of the

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[96]James Webster, "Towards a History of Viennese Chamber Music in the Early Classical Period," Journal of the American Musicological Society 27 (Summer 1974), pp. 212-229, 246-247.

[97]Tucker, p. 4.

[98]For more information on the use of the trombone during the eighteenth century, outside Moravian communities, see Pierce, pp. 6-8.

composer, and a musical analysis of Sonatas Nos. 1, 2, and 3.

History and Description of the Manuscripts

Despite some uncertainty on the part of Hall,[99] the present author believes the Cruse Sonaten manuscripts arrived in Salem, N.C., on October 26, 1785, in a shipment of music and musical instruments. The first item of evidence supporting this is an entry in the Salem Diary, for the aforementioned date, which states:

> Several wagons arrived from Charleston [S.C.] and we received the box of musical instruments which have been waiting for an opportunity of shipment for some time.[100]

The second item is the extant financial statement of all the contents in the October 26th musical shipment.[101] Among the acquisitions listed under the subheading marked "Salem," are "1 choir of trombones with silverplated mouthpieces" and "Trombone sonatas. . . ."[102] This document, even though it is not dated, is certainly for the October 26th shipment, because: (1) it is written in the hand of Johann Friedrich Peter, director of the Salem Collegium musicum between 1780 and 1790;[103] and (2) it is the only major musical

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[99]Hall, "Moravian Wind Ensemble," p. 195.

[100]Fries, Records, V, p. 2088.

[101]This document known as the Salem musical order of c. 1785 is housed in the Moravian Music Foundation. For a description, partial translation, and facimile copies of the document see Hall, "Moravian Wind Ensemble," pp. 146-148, 408-410.

[102]Ibid., p. 147.

[103]Ibid., p. 149.

shipment to have been received in Salem between 1780 and 1790, as documented in the Salem Diary.[104] The third item of evidence is the Salem Diary entry for November 13, 1785, which states that "Two sets of trombones with trumpets and French horns . . ." were used to announce the Moravian Church's main festal day.[105] This is the first time the use of two sets of trombones is mentioned in the Salem Diary. Undoubtedly the second set of trombones was that listed along with the "Trombone sonatas" in the aforementioned extant financial statement for the musical shipment of October 26, 1785.

The manuscripts of the 6 Sonaten auf Posaunen die Cruse are in the form of four individual part-books, each measuring about 18 cm. x 21.5 cm. and bound in heavy gray paper. There is no score to the parts. At the top of the first page of music in their respective part-books, the instrument designations "Discant," "Alto," "Tenor," and "Basso" appear. The full title 6 Sonaten auf Posaunen die Cruse only appears in the top right-hand corner of the first page of music in the "Discant" part. (See Figure 2, page 43.) There is no signature or date in any of the part-books. The only other writing is the Italian tempo/style markings at the beginning of the movements, and the numbering of each sonata.

Like the chorale books of the trombone choir, the Sonaten

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[104] See Fries, Records, IV, pp. 1629-1861; V, pp. 2048-2285.

[105] Ibid., V, p. 2088.
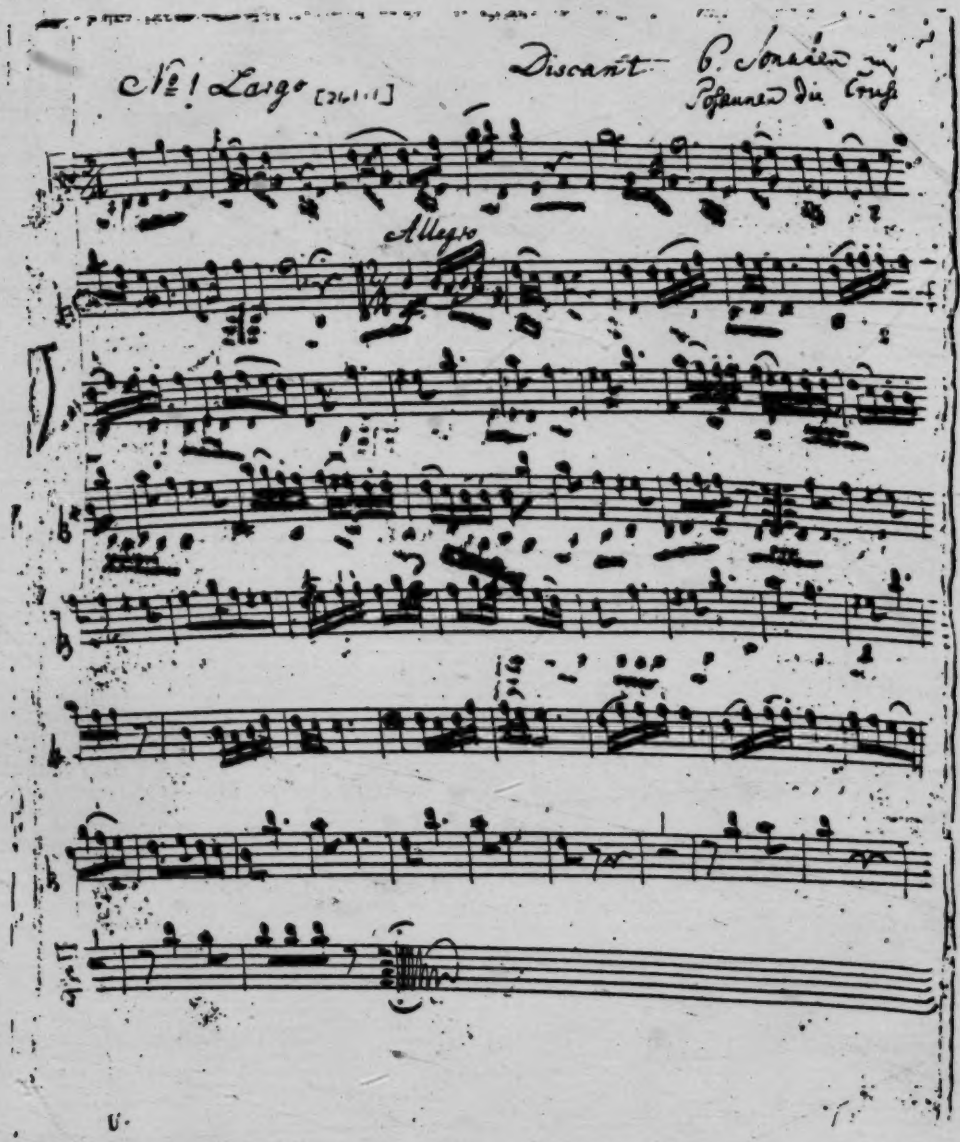
Figure 2. First page of the "Discant" trombone part-book for the 6 Sonaten auf Posaunen die Cruse. (Reproduced by permission from The Moravian Music Foundation.)

are written in the soprano, alto, tenor, and bass clefs. The script of the as-yet-unidentified copyist is bold and legible, however, there are many copying mistakes and missing dynamic and articulation markings. Sonatas Nos. 4 and 6 each have an extra movement copied in a different unidentified hand; these may have been added to the manuscripts at a later date.[106] Because the identity of the principal copyist is not known, it is impossible to say whether the manuscripts are autographs or simply later copies.

The pages of the part-books exhibit well-worn edges which attest to considerable use by the early Salem trombonists. In general, the part-books are in excellent shape and fully intact, except for the missing "Discant" parts to Sonatas Nos. 4, 5, and 6.

The Composer Cruse

The exact identity of Cruse is unknown. Hall presents the possibility that Cruse may have been the "G. D. Cruse" mentioned in Robert Eitner's Quellen-Lexikon and Ernst Ludwig Gerber's Lexicon der Tonkünstler.[107] G. D. Cruse, Music Director at the theatre in

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[106] These movements are in the style of festive grand military marches, very different to the other movements. Their style/tempo markings are in German, not Italian. Because of these characteristics it is possible Cruse is not the composer of these movements.

[107] Robert Eitner, Biographisch-bibliographische Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts (Leipzig: Breitkopf & Hartel, 1898-1904; reprint ed., New York: Musurgia, 1947), III, p. 121; Ernst Ludwig Gerber, Historisch-Biographisches Lexicon der Tonkünstler (1790-1792) (Leipzig: J. G. I. Breitkopf, 1790-1792), I, p. 315.

Rostock, Germany in 1787, was apparently a moderately prolific composer of symphonies and chamber works, some of which are listed in the Breitkopf Thematic Catalogue of 1762-1787.[108] Unfortunately, the 6 Sonaten auf Posaunen are not among the works listed. The present author, however, believes it more likely that the composer of the Sonaten was an unknown German-Moravian. This assumption is based on the following points: (1) the distinctive instrumentation of the Sonaten is the S.A.T.B. trombone choir, an ensemble used almost exclusively by the Moravian Brethren during the eighteenth century; (2) compositionally, the Sonaten are somewhat immature and unsophisticated; and (3) the only extant manuscript copies of the Cruse Sonaten yet found, as previously discussed, are known to have been sent in 1785 to the American Moravian settlement of Salem, North Carolina, where they were frequently performed--and where they have remained until the present.

Analysis of the Music

Due to the similarity of style, musical forms, and the pattern of movements in the first three of Cruse's sonatas, there is no need to discuss each sonata in detail; therefore, they will be discussed as a group. The analysis will concentrate on the sonatas' stylistic and structural characteristics. Form charts for the first three sonatas are contained in Appendix 1, and the score of the present

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[108] The Breitkopf Thematic Catalogue: The Six parts and Sixteen Supplements 1762-1787, ed. Barry S. Brook (New York: Dover, 1966), pp. 562, 571, 573, 606.

author's edition of the first three sonatas is contained in Appendix 2.

General Characteristics

Each sonata is composed of two short movements. The first movement is an Allegro in 2/4 time in incipient sonata form, directly preceded by a brief Largo or Adagio slow introduction in 2/4 or 3/4 time; the second is a Scherzando or Scherzo dance in 3/8 or 2/4 time in composite-ternary-with-da capo form. Sonatas Nos. 1 and 3 are in the key of G major, and Sonata No. 2 is in D major; both movements in each sonata remain in the same key. They are listed below with their movements and meters:

Sonata No. 1 in G Major
1. Largo(3/4)-Allegro(2/4)
2. Scherzando Moderato(3/8)

Sonata No. 2 in D Major
1. Largo(3/4)-Allegro(2/4)
2. Scherzando(2/4)

Sonata No. 3 in G Major
1. Adagio(2/4)-Allegro(2/4)
2. Scherzo (3/8)

The musical style and types of movements used in the sonatas are typical of those found in pre-classical Viennese divertimenti--entertainment and instructional music intended for use by amateurs and dilettants.[109] The sonatas exhibit: light, homophonic texture;

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[109]Willaim S. Newman, The Sonata in the Classic Era: The Second Volume of A History of the Sonata Idea (Chapel Hill: The University of North Carolina Press, 1963), pp. 42-46, 50-52; Eve R. Meyer, "The Viennese Divertimento," The Music Review 29 (August 1968), pp. 165-171; Webster, pp. 212-247.

short-breathed four-bar phrases; many brief, cheerful themes strung together in succession, all having the same general character; rudimentary harmonic rhythm; constantly changes surface rhythms and rhythmic textures; occasional quasi-polyphonic textures; equality of parts; the use of typical keys; and brevity of movement length--all typical traits of pre-classical chamber divertimenti and keyboard sonatas of a light nature.[110]

Cruse's modified two-movement plan of slow intro./fast-fast [dance] is essentially a shortened version of the more common five movement divertimento format of fast-minuet-slow-minuet-fast.[111] However, the addition of the slow introductions, not commonly found in divertimenti,[112] indicates the influence of the Baroque sonata da chiesa and the "French overture."

Although the sonatas are predominantly pre-classical in style, they also exhibit characteristics more often associated with the classical style. These are the folk-like nature of the themes,

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[110] Meyer, pp. 168, 170; Newman, pp. 134, 137-138; Reinhard G. Pauly, Music in the Classic Period, 2nd ed. (Englewood Cliffs, N.J.: Prentise-Hall, 1973), pp. 110, 155.

[111] Ibid., p. 155; Günter Hausswald, "The Divertimento and Cognate Forms," New Oxford History of Music, vol. VII (London: Oxford University Press, 1973), p. 510. Apparently two-movement divertimenti ending in a minuet were not uncommon among Italian composers during the pre-Classical era. See Homer Ulrich and Paul A. Pisk, A History of Music and Musical Style (New York: Harcourt, Brace & World, 1963), pp. 324-325.

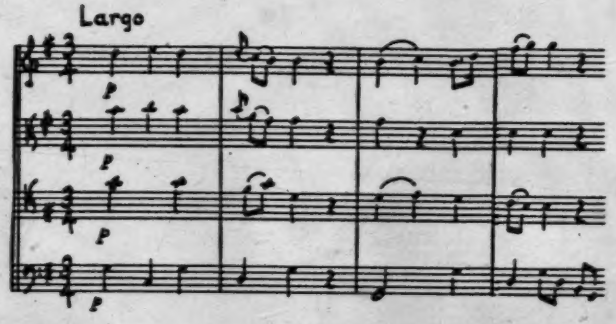
[112] A few of Mozart's early chamber works, however, do have slow introductions: Divertimento in D (1773) K. 205; String Quartet in E-flat (1771) K. 171; String Quartet in C (1785) K. 465.

especially in the second movements, and the presence of a short development/transition section immediately after the middle double bars in the Allegro movements, indicating they are in incipient sonata form and not binary form.

First Movements

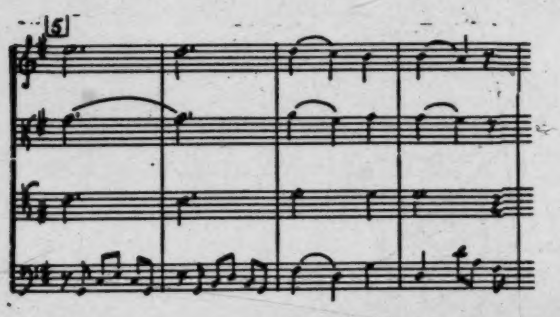
All slow introductions are made up of three or four contrasting phrases, each between three and five bars in length. Typical of slow introductions, they begin in the tonic and end on the chord of the dominant. In each case the first phrase is constructed of two motivically parallel subphrases separated from each other by a rest. The texture and style is always chordal (Example 1).

Example 1. Sonata No. 1, Largo, bars 1-4.

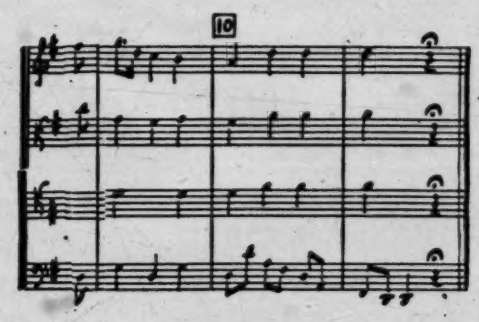


In contrast, the second phrase combines two or three of the upper voices in a sustained cantabile melody usually over an eighth-note bass figure, similar to trio sonata style but with the added middle voice--in this case the tenor trombone (Example 2).

Example 2. Sonata No. 1, Largo, bars 5-8.

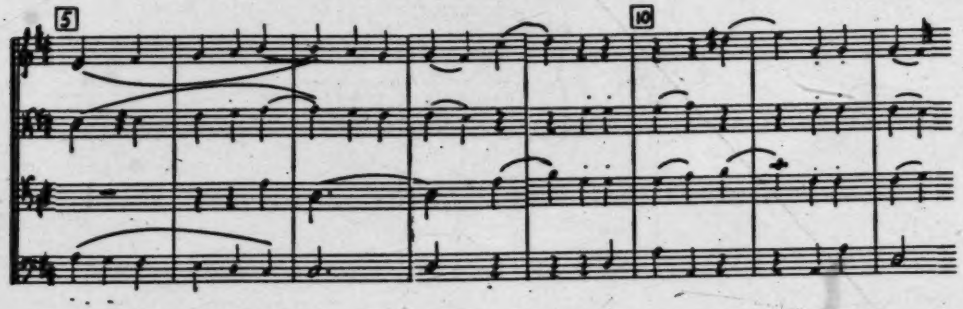


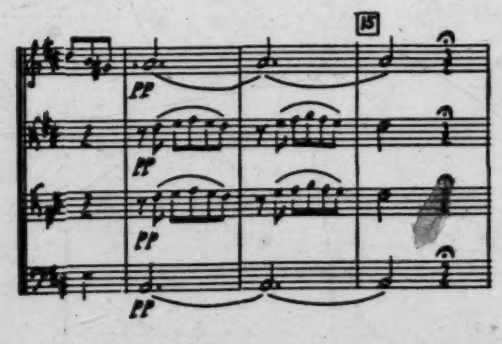
The closing phrase returns to four-part chordal texture with more ornamental figurations (Example 3).

Example 3. Sonata No. 1, Largo, bars 8-11.

This return to chordal texture is the main unifying feature within the slow introductions of both Sonatas Nos. 1 and 3.

Sonata No. 2 differs slightly in the style of all its phrases except the first. As seen in Example 4, phrase 2 (bars 5-8) does not have an eighth-note figure in the bass trombone, but rather a linear descending quarter-note figure in contrary motion to the soprano and alto trombones. Also, there are four phrases instead of the usual

three. The extra phrase (bars 8^{3}-12^{2})[113] has two similar two-bar subphrases, as does phrase 1.

Example 4. Sonata No. 2, Largo, bars 5-12^{2}.

The final phrase in Sonata No. 2, unlike those of the other sonatas, does not revert to chordal motion but instead to an extended cadential ending having a sustained dominant pedal in the soprano and bass trombones with ornamental figures in thirds, in the alto and tenor trombones (Example 5).

Example 5. Sonata No. 2, Largo, bars 12-15.

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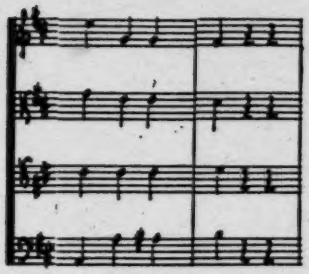
[113] A superior number attached to a bar number indicates a specific beat in that bar.

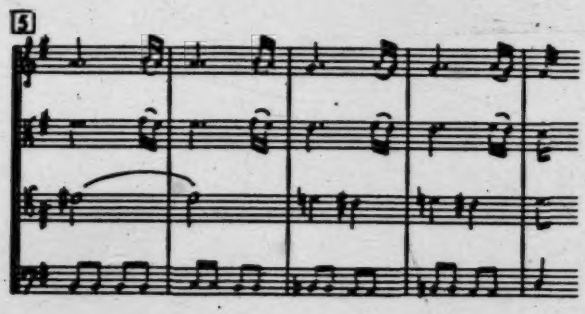
Elements of Empfindsamkeit are present within the slow introductions, but their potential for great expressiveness is lessened by the generally mild and reserved treatment of them. Their reserved character is best demonstrated through the lack of accompanying expressive dynamic changes; only one dynamic marking, "p," appears in the first bar of each slow introduction. The main Empfindsamkeit trait is the melodic "sigh" (ascending and descending). It is seen most often in the form of two quarter notes or two eighth notes, the last note being an anticipation of the next chord. It usually appears in two or three upper trombones in harmonized form (see Example 1, bars 2 and 4; Example 4, bars 8-12). The ornamental appoggiatura is used once in Sonata No. 1, bar 2 (see Example 1), and once in Sonata No. 3, bar 1 (Example 6). (In both cases they are in the soprano trombone.)

Example 6. Sonata No. 3, Adagio.

One instance of a deceptive cadence appears in bars 3 and 4 of Sonata No. 2 (Example 7).

Example 7. Sonata No. 2, Largo.

Finally, heightened chromaticism is noticeable in the second phrase of Sonata No. 3. Here (bar 7) the $V^7/$ vi chord resolves to the less stable $vi^{\circ}{}^{4}_{3}$ chord, instead of the vi chord (Example 8).

Example 8. Sonata No. 3, Adagio, bars 5-9.



In each sonata the slow introduction is separated from the following Allegro by a cesura and double bar.

Cruse's Allegro movements can be said to be in a rudimentary or incipient sonata form. Each has the typical middle double bar and repeat signs indicating the repetition of both halves of the movement. All the Allegro movements have very similar phrase structure. The incipient sonata form is manifested through: the

typical sequence of tonic and dominant tonal plateaus; the presence of several short themes in the exposition; a brief development/ transition section in the dominant after the middle double bar; and a recapitulation of the main themes (or parts thereof) in the tonic.

All expositions contain four or five short, contrasting themes, each four to eight bars in length. The first two themes are in the tonic and the second two or three themes are in the dominant. Usually each thematic phrase is elided to the next resulting in a slight blurring of clear phrase and period articulation. However, the harmonic outline and sufficient contrast between themes is enough to distinguish divisions.

Principally on the basis of the sequence of tonic and dominant tonal plateaus, the four (or five) themes can be likened to the "principal theme, transitory theme, secondary theme, closing theme" structure of high classical "textbook" sonata form. But, because the themes are so brief and their characters so similar, it is best to refer to them as just a series of themes (a, b, c, d, and so on). This is demonstrated by the lack of any truly lyric or cantabile "secondary" themes when the dominant key is reached in the expositions--a common-enough trait in pre-classical sonatas.[114]

The structure of Cruse's themes are of four types, all of which involve motivic repetition to provide balance and length. The first type involves the repetition of a two-bar subphrase. Here

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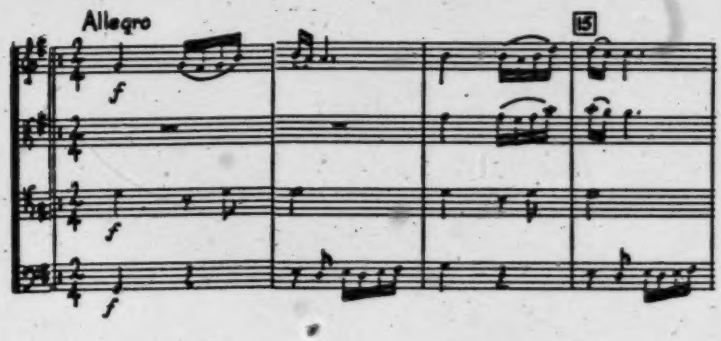
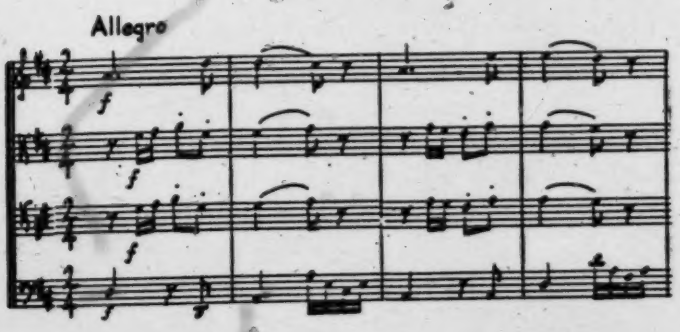
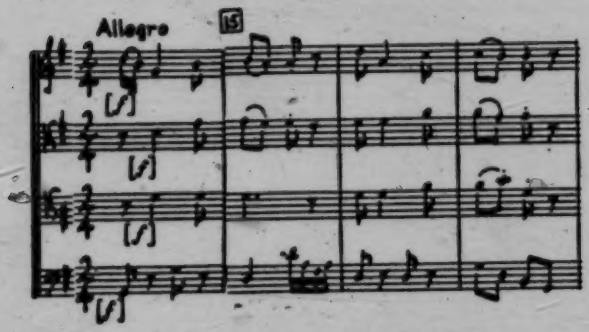
[114]See Newman, pp. 144-147.

the rhythms, and sometimes the chord progressions, remain the same for the second subphrase, but the melody is always lifted to the next highest chord tone. First or "a" theme are of this construction (Examples 9a, 9b, 9c).

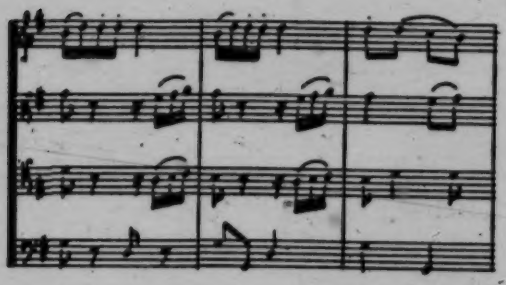
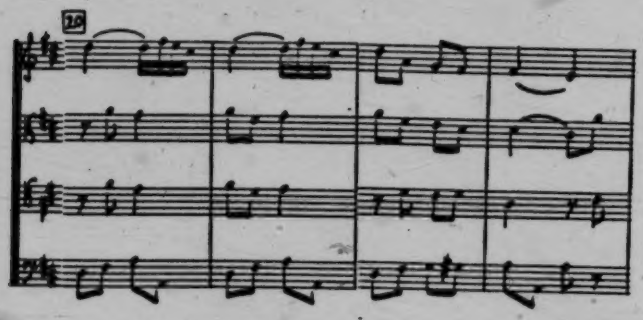
Example 9a. Sonata No. 1, Allegro, bars 12-15.

Example 9b. Sonata No. 2, Allegro, bars 16-19[2].

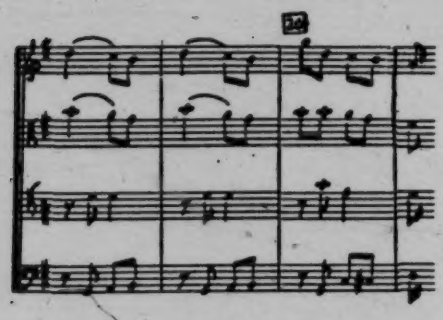


Example 9c. Sonata No. 3, Allegro, bars 14-17[2].



The second type has two contrasting two-bar subphrases, the first being two identical bars, the second being a continuous line. This type is used in transitional or "b" themes (Examples 10a, 10b, 10c).

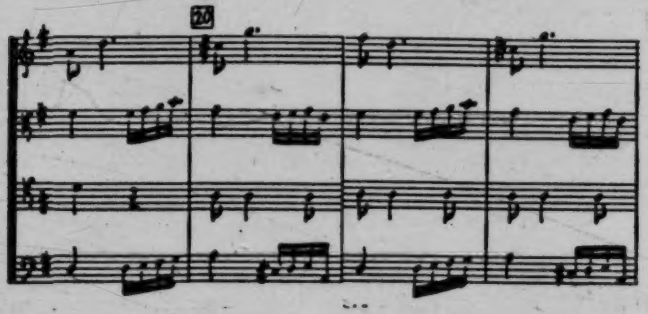
Example 10a. Sonata No. 1, Allegro, bars 16-18.

Example 10b. Sonata No. 2, Allegro, bars 20-23.

Example 10c. Sonata No. 3, Allegro, bars

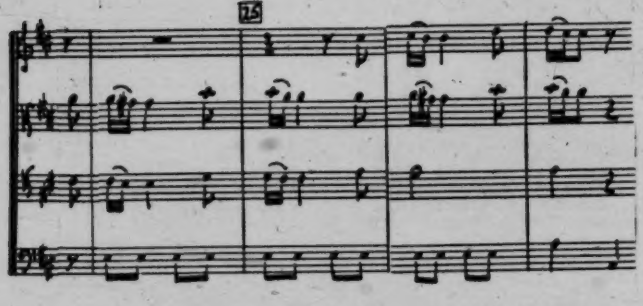


Note the great similarity between the last two bars of the "b" themes in Sonatas Nos. 1 and 2 (Examples 10b, 10c), where the modulation to the dominant takes place.

Type three, found in the secondary or "c" themes, in most cases is constructed of two identical two-bar subphrases (Examples 11a, 11c). But, in Sonata No. 2, bars 24-27, Cruse reverts to a baroque-like sequential theme over the dominant pedal in A major

(Example 11b).[115]

Example 11a. Sonata No. 1, Allegro, bars 19-22.

Example 11b. Sonata No. 2, Allegro, bars $23^{2\frac{1}{2}}$-27^{2}.



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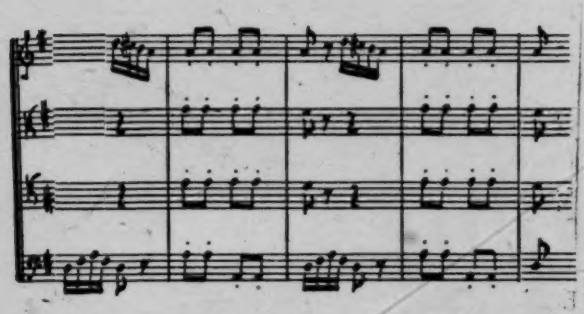
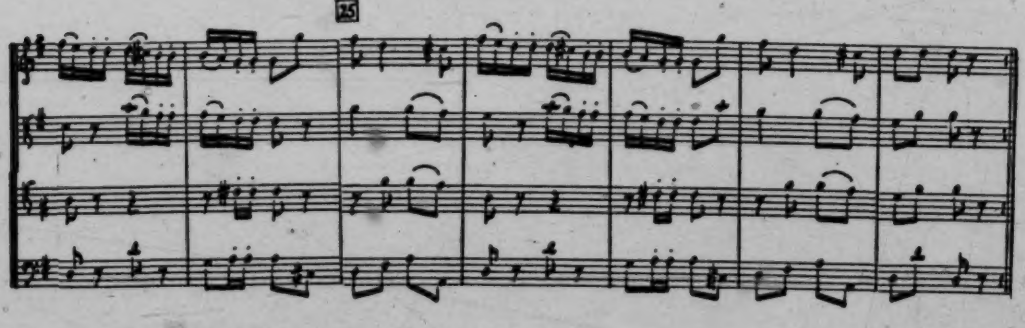
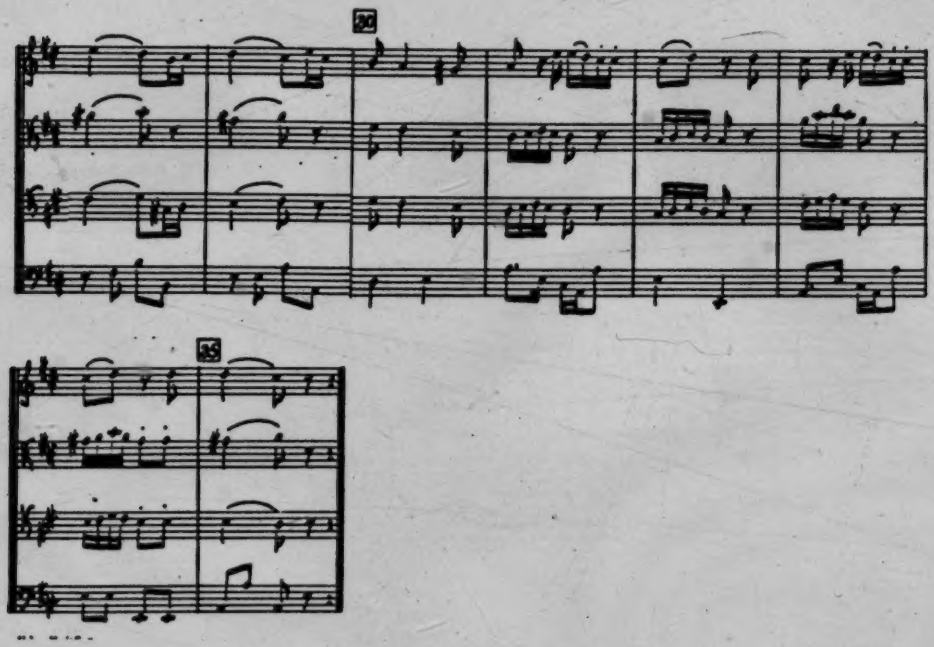
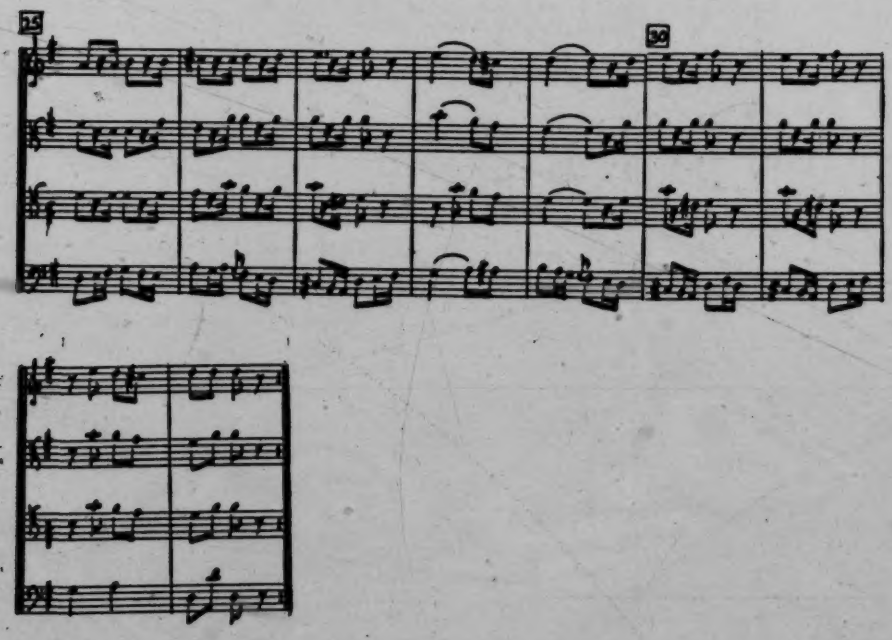
[115]The theme is remarkably like an excerpt from the Allegretto of C. P. E. Bach's C major Symphony of 1723, quoted in Egon Wellesz and F. W. Sternfeld, "The Early Symphony," The New Oxford History of Music, vol. VII (London: Oxford University Press, 1973), p. 388.

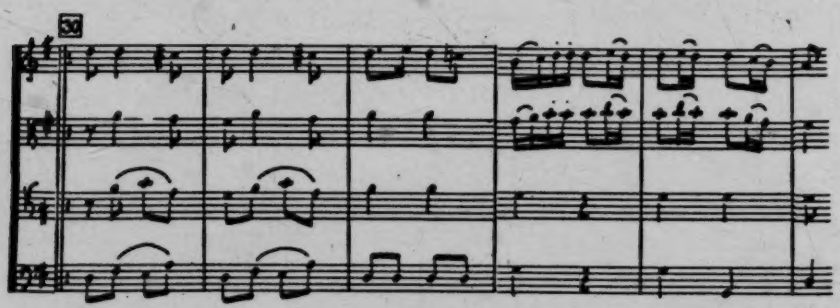
Example 11c. Sonata No. 3, Allegro, bars 21-25[1].

The fourth type is usually less consistent in its construction. The length ranges from 4 to 5 bars in length and is constructed of two contrasting subphrases, the first usually having sixteenth-note figures. This fourth type is used in closing or "d" themes. These more active "d" themes are usually repeated to emphasize their closing character and the dominant tonality (Examples 12a, 12c). But again, Sonata No. 2 alters this pattern by having two different closing "d" themes (theme "d," bars 28-31; and theme "d[1]," bars 31-35), the first of type 4 structure the last of type 3 structure (Example 12b).

Example 12a. Sonata No. 1, Allegro, bars 23-29.

Example 12b. Sonata No. 2, Allegro, bars 28-35.

Example 12c. Sonata No. 3, Allegro, bars 25-33.



The development sections are brief and are, in essence, developmental/transitory bridges rather than true development sections, mainly because they do not move into remote keys. Nevertheless, they can be considered to be partially developmental since most of the material used in them is derived from the expositions. In Sonata No. 1 the developmental material in bars 30 and 31 is derived from bar 18, and that in bars 33 and 34 is from theme "b" (bars 16-19) of the exposition (Example 13).

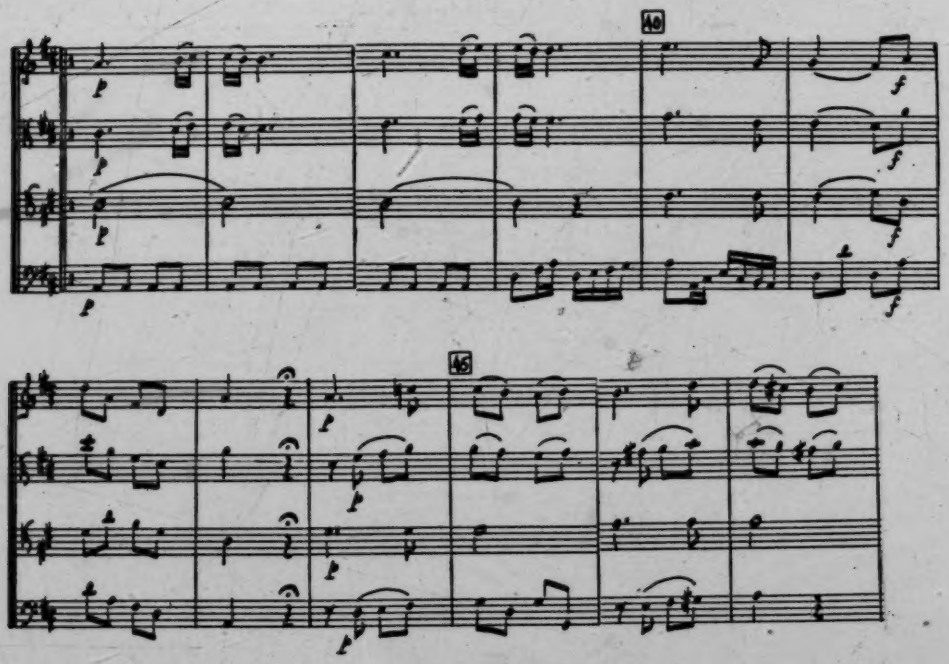
Example 13. Sonata No. 1, Allegro, development, phrase 1, bars 30-35[1].



The unusual part of Sonata No. 1's development is its inclusion of a complete restatement of theme "c" in its second phrase (bars 35-39).

Sonata No. 2's development (Example 14) is, on the other hand, more extended and more musically dramatic. This heightened drama is achieved by a strong push towards the forte tutti octave

arpeggio in bars 42 and 43, followed by the abrupt pause.[116] The push itself is achieved primarily through changes in rhythmic texture and dynamics, and the use of an eight-bar rather than four-bar phrase. An expectancy of recapitulation is raised at this point, but Cruse delays recapitulation by inserting another transitional/developmental phrase (bars 44-47) which briefly passes through the key of C major in bars 44-45. Motivic material in the development is derived from theme "a" and all four trombone parts from theme "c".

Example 14. Sonata No. 2, Allegro, development, bars 36-43.

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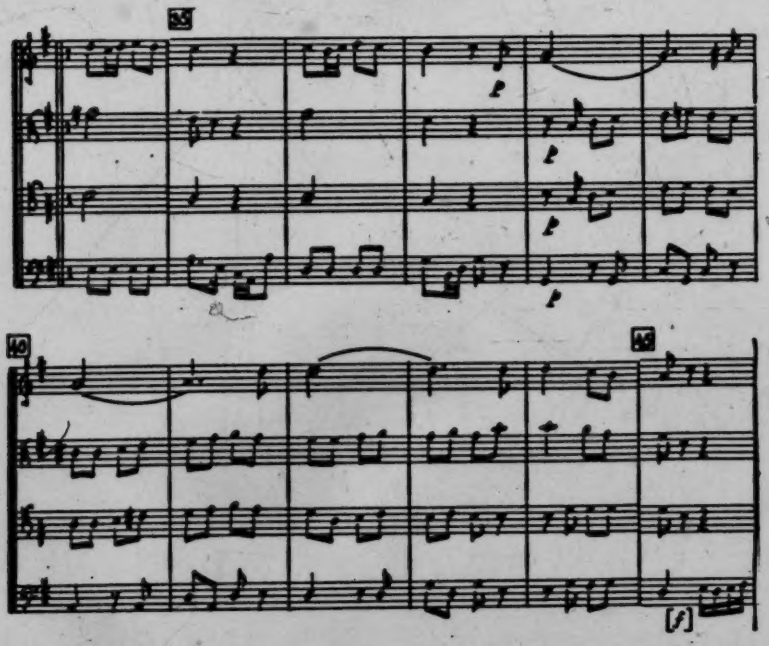
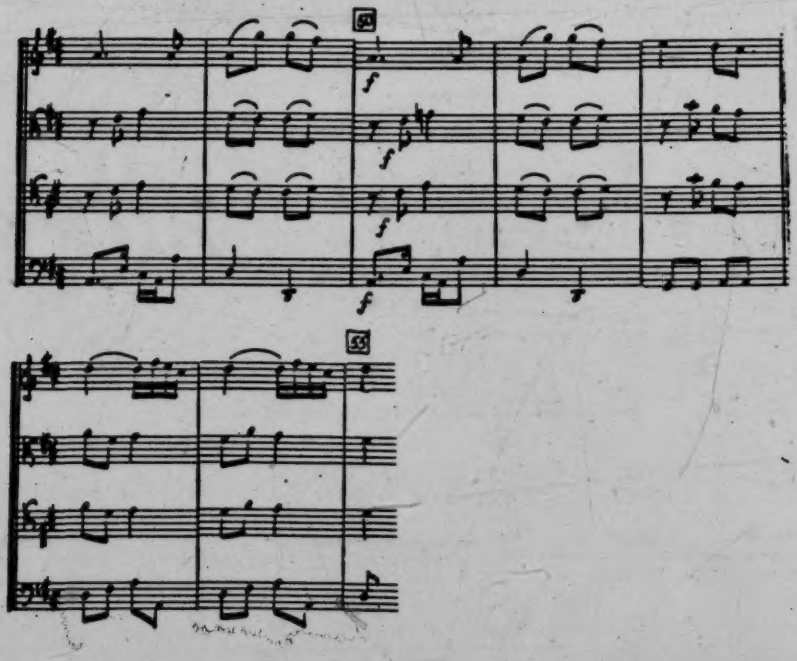
[116] Passages of this type, having unison writing and/or ending in a cesura, are fairly common in pre-classical divertimenti and string quartets. See for example, Haydn's string quartets: Op. 2, No. 2, Finale; Op. 2, No. 4, Finale; Op. 17, No. 2, Finale; Op. 33, No. 3, Finale.

The development of Sonata No. 3 has two phrases (Example 15). Phrase 1 (bars 34-37) is derived from the bass trombone motive from theme "d," bar 27. The second eight-bar phrase (bars 37-45[1]) is based on new material in the soprano trombone, and the counter-subject in the alto and tenor trombones is derived from the bass trombone motive in bar 18. The soprano trombone part here is perhaps the most sustained non-staccato, cantabile writing to be found in the Allegro movements.

Example 15. Sonata No. 3, Allegro, development, bars 34-45[1].

There is no standard format used in the sonatas' recapitulations. Sonata No. 1 is the only one which has a complete recapitulation of the exposition (bars 40-59). Several slight changes are present however: an extra bar (bar 47) is inserted

into theme "b" (bars 44-48) to facilitate remaining in the tonic; and the quarter-note sixteenth-note figure of theme "c" (bars 49-52) is now in tenor and bass trombones instead of alto and bass trombones. (See Appendix 1, p. 100.) The beginning of Sonata No. 2's recapitulation (bars 48-52) does not return to theme "a" but rather a variation of theme "a" over the bass trombone figure from theme "d^{1},[117] (Example 16).

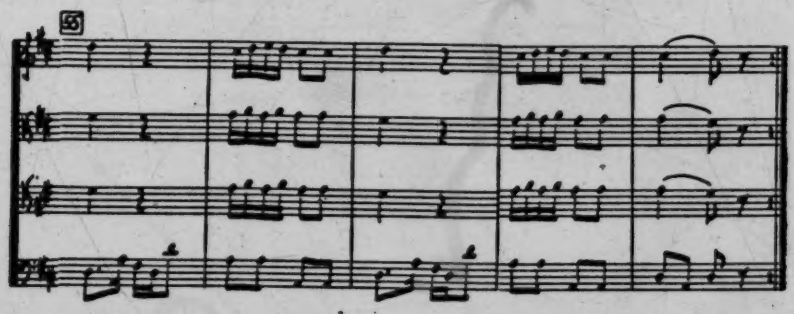
Example 16. Sonata No. 2, Allegro, recapitulation, phrase 1, bars 48-55[1].



[117] Newman states that many sonatas by pre-classical Mannheim composers have recapitulations beginning with the themes originally associated with the dominant key in the exposition. Newman, p. 145.

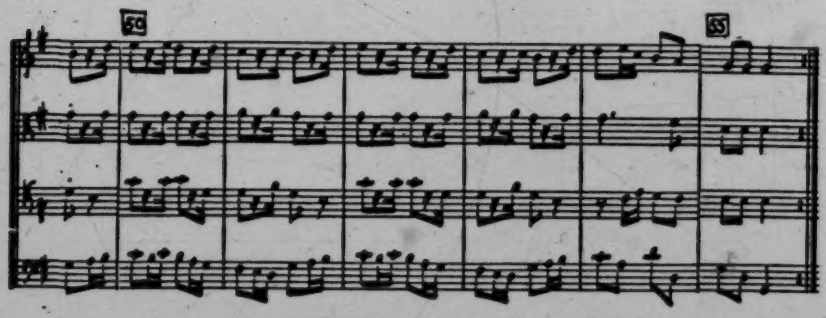
Only the first two bars from theme "b" remain intact (bars 53-55[1]); themes "c" and "d" are skipped. The recapitulation ends with the top three trombones playing the alto and tenor trombone figures from theme "d[1]"; the bass trombone figure is also modified (Example 17).

Example 17. Sonata No. 2, Allegro, recapitulation, phrase 2, bars 55-59.



Sonata No. 3's recapitulation (bars 46-55) in also modified. It contains an exact restatement of theme "a" followed by an altered theme "d." Here, however (Example 18), the bass trombone passage does not include the ornamental appoggiaturas which were used in bars 26 and 29 of the exposition's theme "d" (see Example 12).

Example 18. Sonata No. 3, Allegro, recapitulation, theme "d," bars 49[3]-55.



As can be seen in the previous examples, Cruse often employs light quasi-contrapuntal textures and imitation among voices, and stereotypical combining of inner and/or outer voices in thirds, sixths and tenths. A great deal of equality among the parts can also be seen, especially with respect to the use of sixteenth-note passages. This type of writing results in a quasi-contrapuntal texture. According to Meyer the above characteristics are common stylistic traits of small, pre-classical chamber divertimenti written between c. 1750 and c. 1775.[118] Cruse's Allegro movements, however, seem to display a far greater percentage of sixteenth-note passages in the bass trombone parts than do fast movements in many other pre-classical divertimenti (e.g. Haydn's "Barytontrios" of 1765-1775 and early string quartets Opp. 1 and 2).

Two specific characteristics of the divertimento style prominent in Cruse's Allegro movements must be pointed out. The most important is the syncopated eighth-quarter-eighth figure , which Hausswald mentions as being an essential divertimento rhythmic device.[119] This is found throughout the top three trombone parts (see Examples 9-13). The other is the three eighth-note octave leap figure (and variations of it) found in the bass trombone part at many phrase and period endings; it is often directly proceeded by the aforementioned syncopated figure in the top voices

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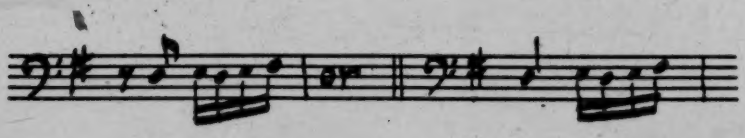
[118] Meyer, p. 170.

[119] Hausswald, p. 511.

(see Examples 10 and 12).[120]

Several of the same types of bass trombone motivic figures appear in more than one of the Allegro movements. The first type is an eighth-note (or quarter-note) followed by four sixteenth-notes in diatonic motion. It is used primarily as a link figure between subphrases and periods. This is found in Sonata No. 1, bars 13, 15, and 43; and Sonata No. 3, bar 45 (Example 19).

Example 19. Bass trombone motivic figure type "a."



Motivic figure type "b" is similar to type "a," but has an octave leap between the quarter-note and sixteenth-notes, and has arpeggiated sixteenth. This type is also used as a link figure in Sonata No. 2, bars 17 and 19, and Sonata No. 3, bars 15 and 47 (Example 20).

Example 20. Bass trombone motivic figure type "b."

Perhaps the most individualistic bass trombone figure, type "c,"

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[120]This type of figure is almost always seen in the Theme and Variation movements from Haydn's "Barytontrios."

is that which occurs in Sonata No. 2, bars 31, 33, 48, 55, and 57, and in Sonata No. 3, bar 35. It is used as a link and an accompaniment figure (Example 21).

Example 21. Bass trombone motivic figure type "c."

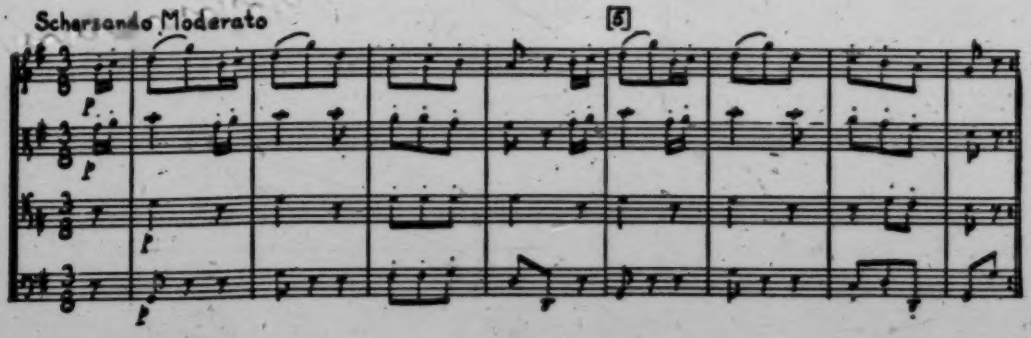
Second Movements

The second movements are entitled Scherzando moderato, Scherzando, and Scherzo, respectively. Each is a straightforward dance in composite-ternary-with-da capo form with typical repeats. Sonatas Nos. 1 and 3 are in 3/8 time--a favorite meter for fast minuets and presto finales to Italian overtures of the pre-classical era; Sonata No. 2 is in 2/4 time. In form, the second movements are exactly like minuets and trios, however, their Scherzo style/tempo designations and non-3/4 meters encourage their analysis as composite ternary forms. The main sections within the composite ternary form are the "Theme" and "Episode" (which correspond to the "Minuet" and "Trio" sections of a minuet). (See Appendix 1.)

Cruse's choice of Scherzando and Scherzo designations is unusual, as these terms were rarely used during this period. The one important exception, of course, is Haydn's inclusion of Scherzo movements in his string quartets Op. 20 (1772) and Op. 33)

(1785).[121] It is possible Cruse may have been influenced by these works with respect to the Scherzo movement designations.

In the second movements, Cruse uses the rounded binary form for all Theme and Episode main sections except the Theme of Sonata No. 3's Scherzo, which is in simple ternary form. The Episode sections are usually longer than Theme sections, and are always in the subdominant key. Melodies are decidedly folk-like in their simplicity and repetitiveness. Melodies in the Themes' "statement" sections are predominantly staccato in style, and, oddly enough, are in the piano dynamic, except for Sonata No. 2 which probably is mezzo-forte or forte (the manuscript indicates nothing). The moderate tempo of Sonata No. 1's Scherzando Moderato gives it a more minuet-like character which is less evident in the other sonatas (Examples 22a, 22b, 22c).

Example 22a. Sonata No. 1, Scherzando Moderato, Theme statement, bars 0^3-8^2.

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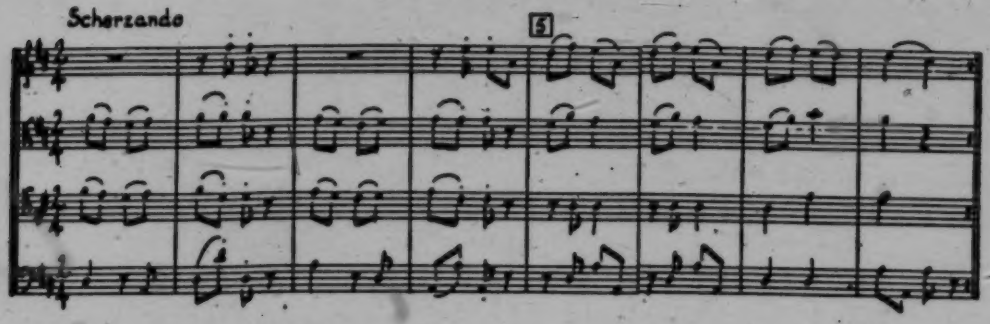
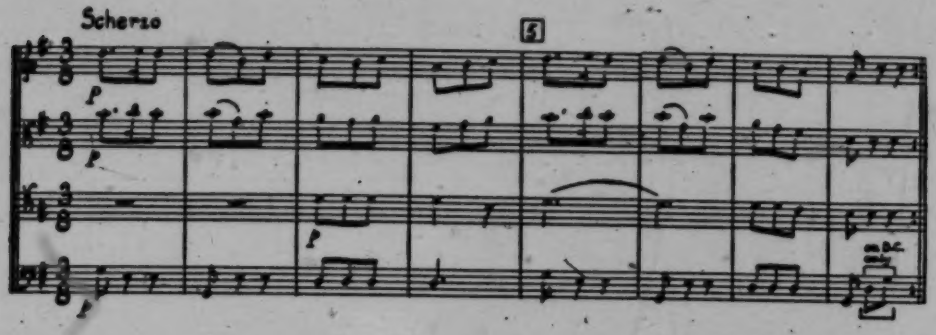
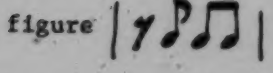
[121] Karl Geiringer, "The Rise of Chamber Music," The New Oxford History of Music, vol. VII (London: Oxford University Press, 1973), pp. 555, 560-562.

Example 22b. Sonata No. 2, Scherzando, Theme statement, bars 1-8[3].



Example 22c. Sonata No. 3, Scherzo, Theme statement, bars 1-8[3].



In the Episodes, the melodic character is more lyric. Sonata No. 1's Episode statement features the Empfindsamkeit trait of abrupt dynamic changes from forte to piano (Example 23a).[122] The Episode statement of Sonata No. 2 has a typical trio sonata texture (with the added middle voice of the tenor trombone) where the bass trombone provides the commonly used eighth-note rhythmic figure  under the long-note melody in the upper trombones

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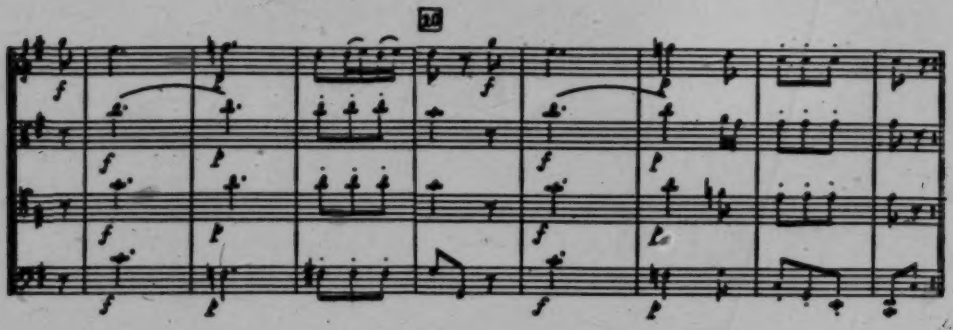
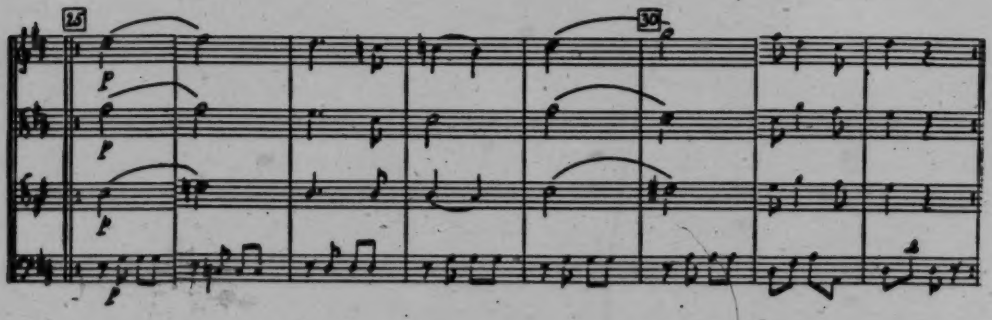
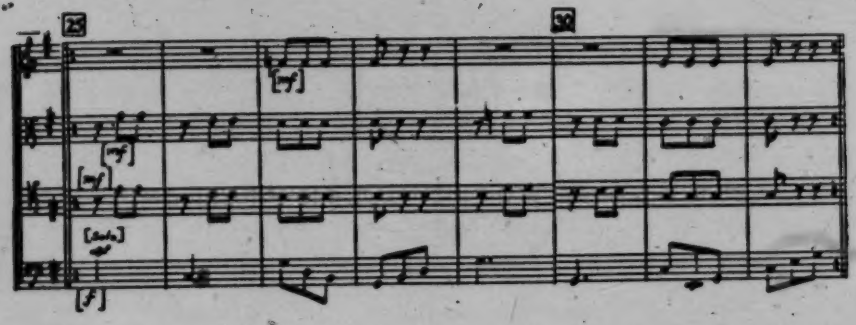
[122]The low "C" in bar 24 of the bass trombone part indicates that the bass trombone part in this movement--if not the entire sonata--would have been played on the F bass trombone, since the G bass trombone could not play low "C" below the staff.

(Example 23b). Sonata No. 3's Episode is rather unusual because it features a jovial, peasant-like melody in the bass trombone, which produces a humorous contrast to the light soprano and alto trombone melody of the Theme (Example 23c).

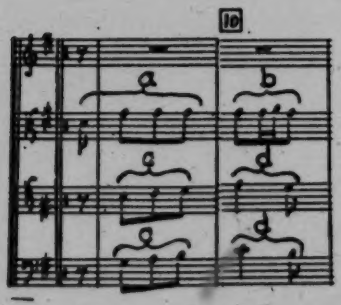
Example 23a. Sonata No. 1, Scherzando Moderato, Episode statement, bars 16^3.

Example 23b. Sonata No. 2, Scherzando, Episode statement, bars $25\text{-}32^3$.



Example 23c. Sonata No. 3, Scherzo, Episode statement, bars $25-32^3$.

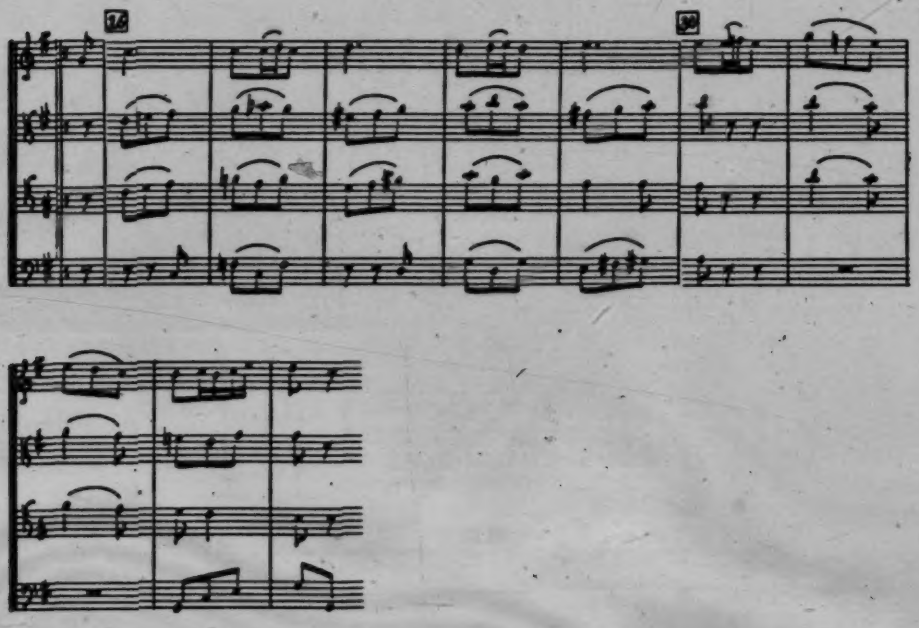


Digression sections in Themes and Episodes are from 4 to 10 bars in length, those found in Episodes being the longest. In Sonata No. 1 the two digressions (bars 8^3-12^1 and 24^3-34^2) are motivically similar, thus providing a unifying link between the Theme and Episode. The four principal motives from which the Theme's digression is constructed all appear in bars 8^3-10^3 (Example 24).

Example 24. Sonata No. 1, Scherzando Moderato, Theme digression motives a, b, c and d.

In the digression of the Episode, motive a, now in the soprano trombone, is changed to a dotted quarter-note from three eighth-

notes. Motives a, b, and c are used in a sequential passage in bars 24^3-30, followed by motives c and d in bars 31 and 32 (Example 25).

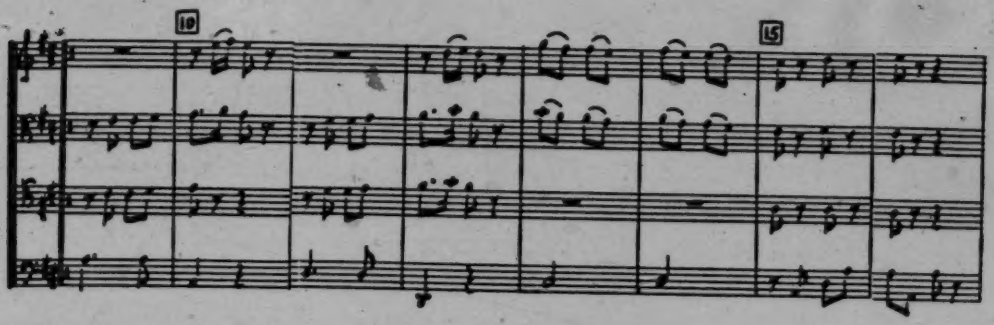
Example 25. Sonata No. 1, Scherzando Moderato, Episode digression, bars 24^3-34^2.



Material from the Theme and Episode statement sections form the basis for the digression sections in the Scherzando of Sonata No. 2. The digression of the Theme (Example 26) contains new material in its first phrase (bars 9-12), under a modified soprano trombone figure (bars 10 and 12) based on bar 2 of the statement. Its second phrase (bars 13-16) has two contrasting subphrases, the first a conjunct passage in soprano and alto trombone based on the slurred eighth-note motive of the statement, the second returning

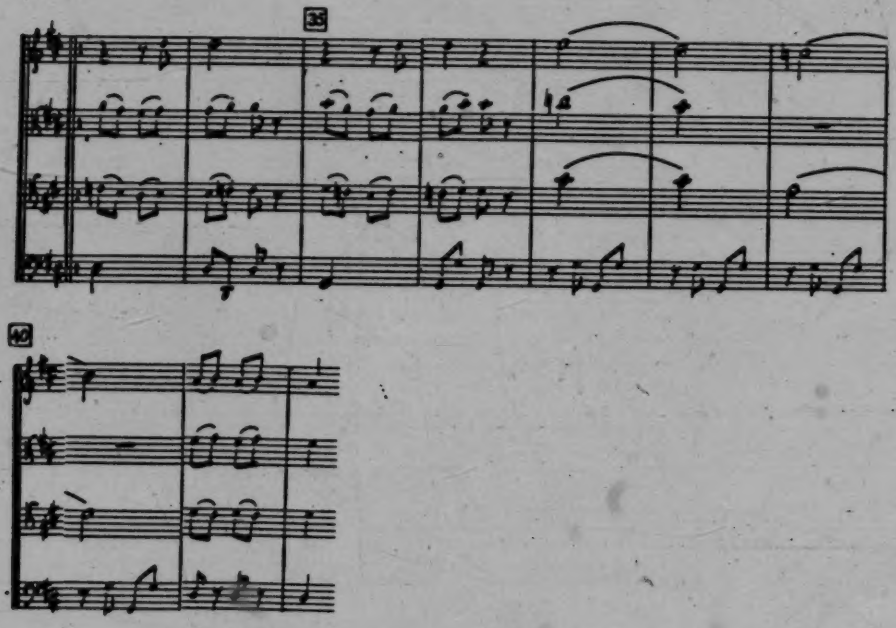
to staccato eighth notes.

Example 26. Sonata No. 2, Scherzando, Theme digression, bars 9-16.



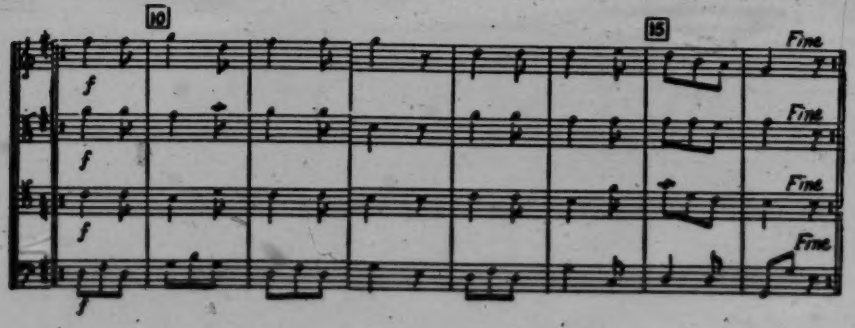
In the Episode's digression (Example 27), phrase 1 (bars 33-36) closely resembles phrase 1 of the Theme's statement (bars 1-4); the major alterations are in the soprano and bass trombones. The extended second phrase (bars $37-42^{1}$) is based on the trio sonata style of the Episode's statement. Here, however, the bass trombone's figure is in octave leaps and remains on the tonic pitch of the Episode, G. Bass trombone motive figure type "a" (bar 42^{2}), like that in the Allegro movements, is used as a link to the return of the Episode's statement in bar 43.

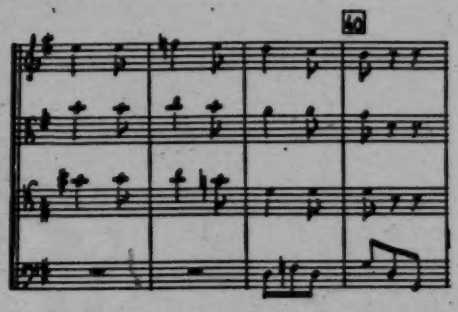
Example 27. Sonata No. 2, Scherzando, Episode digression, bars 33-42[1].



The digressions in Sonata No. 3's Scherzo have no motivic similarity to the statement sections, but are related to one another through the rhythmic similarity between the Theme's digression (Example 28a) and bars 37 to 40[3] of the Episode's digression (Example 28b).

Example 28a. Sonata No. 3, Scherzo, Theme digression, bars 9-16[2].



Example 28b. Sonata No. 3, Scherzo, Episode digression, last half, bars 37-40[3].

Similar to the Allegro movements, the bass trombone parts in the second movements exhibit two- and three-note octave leap figures at the close of phrases and periods--again a commonly used figure in many pre-classical minuets and trios.

Summary of the Analysis

The Sonatas No. 1, 2, and 3 for trombone quartet, from the 6 Sonaten auf Posaunen die Cruse, are stylistically typical of pre-classical Viennese chamber divertimenti, particularly those written prior to c. 1775 (e.g. Haydn's "Barytontrios" and early string quartets). They display the divertimento's essential characteristics of overall light, cheerful mood, uncomplicated texture, and the use of simple forms for all movements.

The most obvious distinguishing characteristic of the Cruse sonatas is that they all have the same types and arrangement of movements, and that corresponding movements among the sonatas are virtually identical in form and length. This would seem to indicate that Cruse either favored this rather intimate, modified two-movement

divertimento plan of slow introduction/fast--fast dance with brief movement lengths, or purposely abbreviated them for the practical reason that a trombonist can only play for a short time before his embouchure becomes fatigued.

A second distinguishing characteristic is Cruse's use of a slow introduction to the Allegro movements--a baroque influenced device not seen in many pre-classical works of this nature. Finally, the frequent use of thematic and countermelody passages in the alto, tenor, and bass trombone parts, the inclusion of folk-like themes, and the use of incipient sonata form suggests that, despite the sonatas' generally old fashioned style, Cruse was influenced by the developing high classical style of the 1770's and 1780's.

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APPENDICES

APPENDIX 1

FORM CHARTS OF SONATAS NOS. 1, 2, AND 3 FROM THE 6 SONATEN AUF POSAUNEN DIE CRUSE

Sonata No. 1 in G Major; movement no. 1: Largo-Allegro

Largo (Bars $1\text{-}11^2$)*

Phrase 1	Phase 2	Phrase 3
Bars $1\text{-}4^2$	Bars $5^3\text{-}8^2$	Bars $8^3\text{-}11^2$
G^+ . . .	G^+ . . .	G^+ . . . cadences on dominant chord

Allegro (Bars $12\text{-}59^2$) Incipient Sonata Form

Exposition (Bars $12\text{-}29^2$)

Phrase 1	Phrase 2	Phrase 3	Phrase	Phrase 4a
Theme a	Theme b	Theme c	Theme d	
Bars $12\text{-}15^2$	Bars $16^1\text{-}19^1$	Bars $19^1\text{-}23^1$	Bars $23^1\text{-}26^1$	Bars $26^1\text{-}29^1$
G^+ . . .	G^+ . . .	D^+ . . .	D^+ . . .	D^+ . . .
	elided phrases	elided phrases	elided phrases	

Development/Transition (Bars $30\text{-}39^2$)

Phrase 1	Phrase 2
source: themes c and b	Theme c--exact restatement
Bars $30\text{-}35^1$	Bars $35^1\text{-}39^2$
D^+ . . .	D^+ . . . Bass trombone link figure to G^+ bar 39^2
elided phrases	

*The "superior" numbers indicate the beat of the bar on which the phrase begins or ends.

Recapitulation (Bars $40\text{-}59^2$)

Phrase 1	Phrase 2	Phrase 3	Phrase 4	Phrase 4a
Theme a	Theme b with extra bar	Theme c	Theme d	
Bars $40\text{-}43^2$	Bars $44^1\text{-}49^1$	Bars $49^1\text{-}52^2$	Bars $53^1\text{-}55^2$	Bars $56^1\text{-}59^2$
G^+ . . .	G^+ . . .	G^+ . . .	G^+ . . .	
	elided phrases	elided phrases	elided phrases	

Sonata No. 1 in G Major, movement no. 2: Scherzando Moderato

Scherzando Moderato (Bars 0^3-42^1) Composite Ternary with Da Capo

A: Theme (Bars 0^3-16^1) Rounded Binary

Statement (a)

Phrase 1
Bars 0^3-4^1
G^+ . . .

Phrase 1a
Bars 5-9^1
G^+ . . .

Response (ba)
Digression
Phrase 2
Bars 9^3-12^1
G^+ . . .
Based on motives
a, b, c and d

Restatement
Phrase 1a
Bars 12-16^1
G^+ . . .

Fine

B: Episode (Bars 16^3-42^1) Rounded Binary

Statement (c)

Phrase 1
Bars 16^3-20^1
C^+ . . .

Phrase 1a
Bars 20^3-24^1
C^+ . . .

Response (dc)
Digression
Phrase 2
Bars 24^3-34^1
C^+ . . .
based on motives
e and f.

Restatement . . . . . .
Phrase 1
Bars 34^3-38^1
C^+ . . .

Phrase 1a
Bars 38^3-42^1
C^+ . . .

A: Theme is restated Da Capo

Sonata No. 2 in D Major, movement no. 1: Largo-Allegro

Largo (Bars 1-15^2)

Phrase 1_2	Phrase 2_2	Phrase 3	Phrase 4
Bars 1-4^2	Bars 5-8^2	Bars 8^3-12^2	Bars 12^3-15^2
D^+ . . .	D^+ . . .	D^+ . . .	D^+ . . . includes extended cadential ending

Allegro (Bars 16-59^2) Incipient Sonata Form

Exposition (Bars 16-35^2)

Phrase 1	Phrase 2	Phrase 3	Phrase 4	Phrase 5
Theme a	Theme b	Theme c	Theme d	Theme d^1 (cadential extention)
Bars 16-19^2	Bars 20-23^2	Bars 23^2-27^1	Bars 27^2-31^1	Bars 31^1-35^2
A^+ . . .	A^+ . . .	A^+ . . . sustained dom. pedal	A^+ . . .	A^+ . . .

Development/Transition (Bars 36-47^2)

Phrase 1	Phrase 2
source: themes a and c	source: theme a
Bars 36^1-43^1	Bars 44^1-47^2
A^+ . . . D^+	C^+ . . . D^+

Recapitulation (Bars 48^1-59^2)

Phrase 1
Altered theme a; theme b
Bars 48^1-55^1
D^+ . . .
- bass trombone motive from theme d^1

Phrase 2 (cadential extention)
Altered theme d^1
Bars 55^1-59^2
D^+ . . .
- alto and tenor trombone motive from theme d^1

Sonata No. 2 in D Major, movement no. 2: Scherzando

Scherzando (Bars 1-50) Composite Ternary with Da Capo

A: Theme (Bars $1\text{-}24^2$) Rounded Binary

Statement (a)		Response (ba) Digression		Restatement	
Phrase 1 Bars $1\text{-}4^2$ D^+ . . .	Phrase 2 Bars $4^{2\frac{1}{2}}\text{-}8^2$ D^+ . . .	Phrase 3 Bars $9^1\text{-}12^2$ D^+ . . .	Phrase 4 Bars $13^1\text{-}16^2$ D^+ . . .	Phrase 1 Bars $17^1\text{-}20^2$ D^+ . . .	Phrase 2 Bars $20^{2\frac{1}{2}}\text{-}24^2$ D^+ . . .

Fine

B: Episode (Bars $25^1\text{-}50^2$) Rounded Binary

Statement (c)		Response (dc) Digression		Restatement	
Phrase 1 Bars $25\text{-}28^2$ G^+ . . .	Phrase 2 Bars $29^1\text{-}32^2$ G^+ . . .	Phrase 3 Bars $33^1\text{-}36^2$ G^+ . . . - motives derived from phrase 1 of Theme a	Phrase 4 Bars $37^1\text{-}42^1$ G^+ . . . - motive derived from phrase 1 of Episode B - bass trombone link figure to next phrase	Phrase 1 Bars $43^1\text{-}46^2$ G^+ . . .	Phrase 2 Bars $47^1\text{-}50^2$ G^+ . . .

A: Theme restated Da Capo

Sonata No. 3 in G Major, movement no. 1: Adagio-Allegro

Adagio (Bars $1\text{-}13^{1}$)

Phrase 1_{2}
Bars $1\text{-}4^{2}$
G^{+} . . .

Phrase $_{1}2$
Bars $5^{1}\text{-}9^{1}$
G^{+} . . .

Phrase 3
Bars $9^{1}\text{-}13^{2}$
G^{+} . . .
elided phrases
- ends on dominant chord

Allegro (Bars $14\text{-}55^{2}$) Incipient Sonata Form

Exposition (Bars $14\text{-}33^{2}$)

Phrase 1
Theme a
Bars $14^{1}\text{-}17^{2}$
G^{+} . . .

Phrase 2
Theme b
Bars $18^{1}\text{-}21^{1}$
G^{+} . . .

Phrase 3
Theme c
Bars $21^{2}\text{-}25^{1}$
D^{+} . . .
elided phrases

Phrase 4
Theme d
Bars $25^{1}\text{-}29^{2}$
D^{+} . . .
elided phrases

Phrase 4a
Bars $29^{2\frac{1}{2}}\text{-}33^{2}$
D^{+} . . .
elided phrases

Development/Transition (Bars $34\text{-}45^{1}$)

Phrase 1
source: bass trombone motive from theme d
Bars $34^{1}\text{-}37^{2}$
G^{+} . . .

Phrase 2
source: new material in soprano trombone; theme b in alto and tenor trombone
Bars $37^{2\frac{1}{2}}\text{-}45^{1}$
G^{+} . . .
- bass trombone link to next phrase

Restatement (Bars 46^1-55^2)

Phrase 1
Theme a_1
Bars 46^1-49^2
G^+ . . .

Phrase 2
Theme $d_{2\frac{1}{2}}$ (slightly altered)
Bars $49^{2\frac{1}{2}}$-55^2
G^+ . . .

Sonata No. 3 in G Major, movement no. 2: Scherzo

Scherzo (Bars $1\text{-}64^2$) Composite Ternary with Da Capo

A: Theme (Bars $1\text{-}24^2$) Simple Ternary

Statement (a)
Phrase 1 (Bars $1\text{-}8^2$)
Subphrase 1 Subphrase 2
Bars $1\text{-}4^3$ Bars $5^1\text{-}8^1$
C^+ . . . . . .

Digression (b)
Phrase 2 (Bars $9^1\text{-}16^2$)
Subphrase 1 Subphrase 2
Bars $9^1\text{-}12^2$ Bars $13^1\text{-}16^2$
G^+ . . . . . .
Fine

Restatement (a)
Phrase 1 (Bars $17^1\text{-}24^2$)
Subphrase 1 Subphrase 2
Bars $17^1\text{-}20^3$ Bars $21^1\text{-}24^2$
G^+ . . . . . .

B: Episode (Bars $25^1\text{-}48^1$) Rounded Binary

Statement (c)
Phrase 1 (Bars $25^1\text{-}32^3$)
Subphrase 1 Subphrase 2
Bars $25^1\text{-}28^3$ Bars $29^1\text{-}32^3$
C^+ . . . . . .
- Bass trombone solo

Response (dc)
Digression
Phrase 2 (Bars $33^1\text{-}40^3$)
Subphrase 1 Subphrase 2
Bars $33^1\text{-}36^3$ Bars $37^1\text{-}40^3$
C^+ . . . . . .

Restatement
Phrase 1 (Bars $41^1\text{-}48^1$)
Subphrase 1 Subphrase 2
Bars $41^1\text{-}44^3$ Bars $45^1\text{-}48^1$
C^+ . . . . . .
- Bass trombone solo

A: Theme Restated Da Capo
- "Fine" comes at end of Digression not end of Restatement.

APPENDIX 2

SCORE EDITION OF SONATAS NOS. 1, 2, AND 3 FOR TROMBONE QUARTET BY CRUSE, EDITED BY JOHN CHRISTOPHER TAYLOR

Preface to the Edition

The sonatas have been edited from photocopies of the original manuscript copies of the 6 Sonaten auf Posaunen die Cruse presently housed in the Moravian Music Foundation in Winston-Salem, North Carolina.

Editorial additions, changes, and corrections to dynamic and articulation markings are indicated in square brackets. Corrections to obvious errors in pitches and rests have not been indicated.

The soprano trombone parts have been transposed from the original soprano clef to treble clef to facilitate easier reading by trumpet players.

Finally, in keeping with Classical performance practice where performers decided the exact tempo of performance, metronome indications have not been included.

SONATA NO. 1 IN G MAJOR

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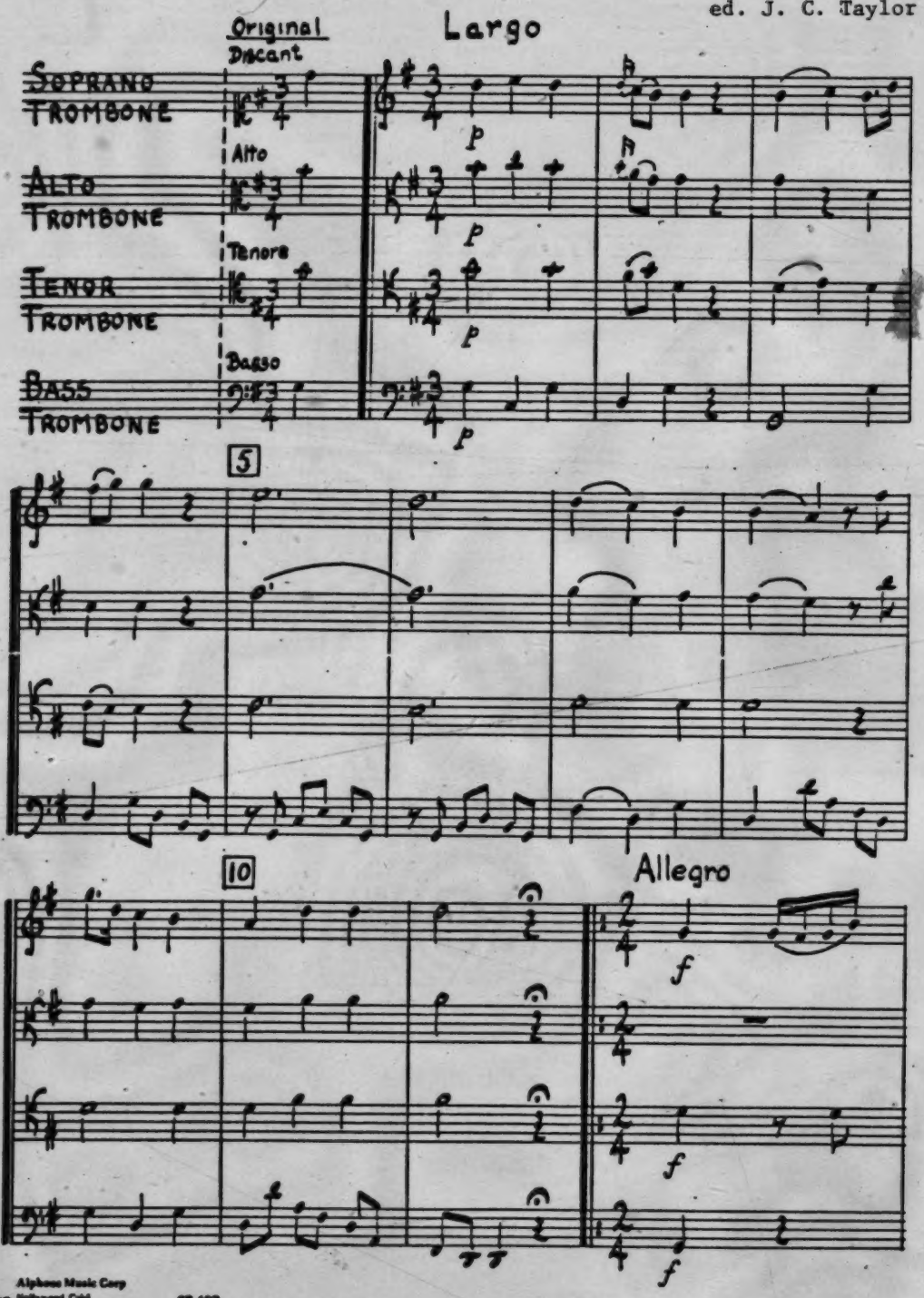
ed. J. C. Taylor

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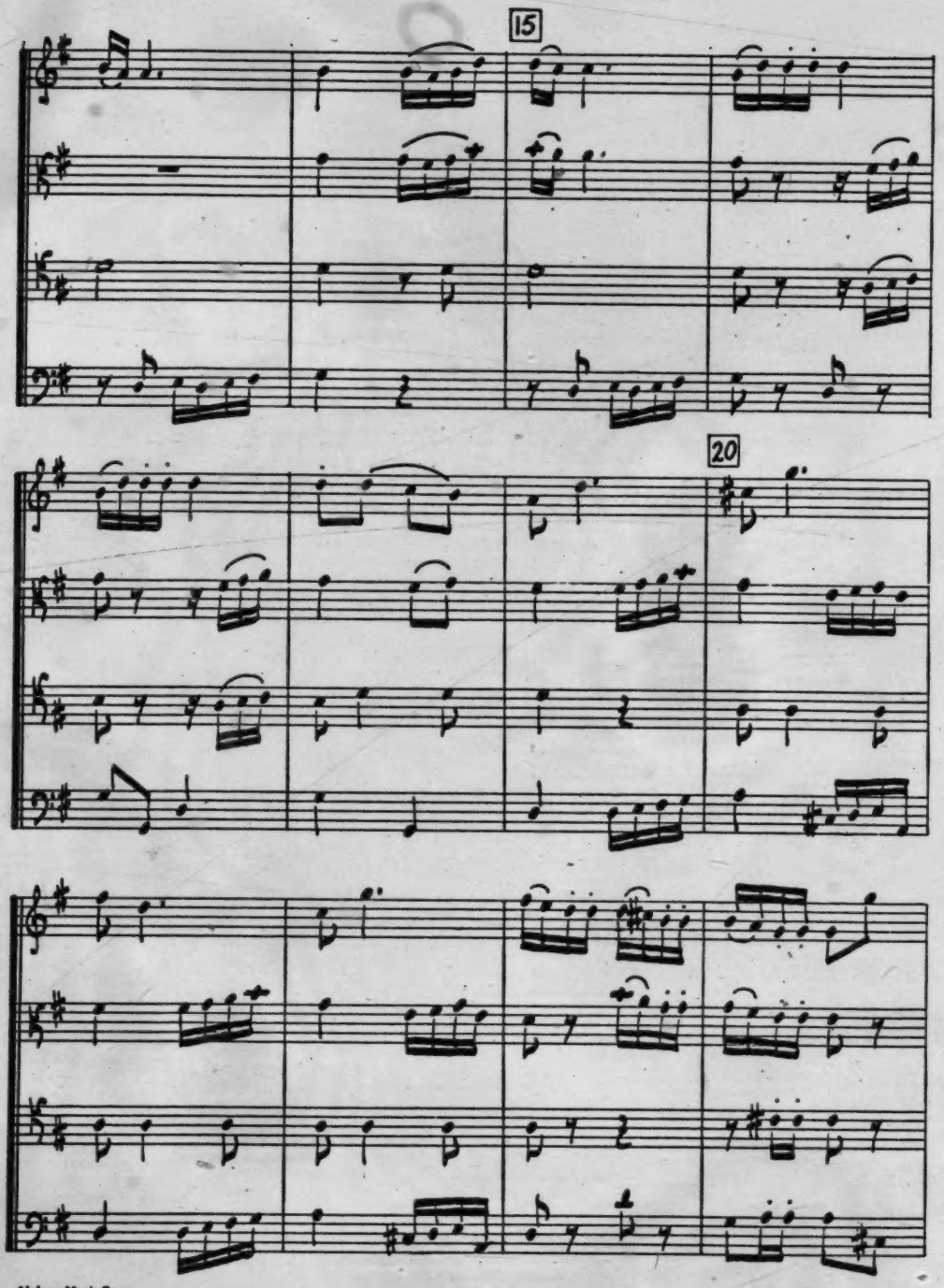
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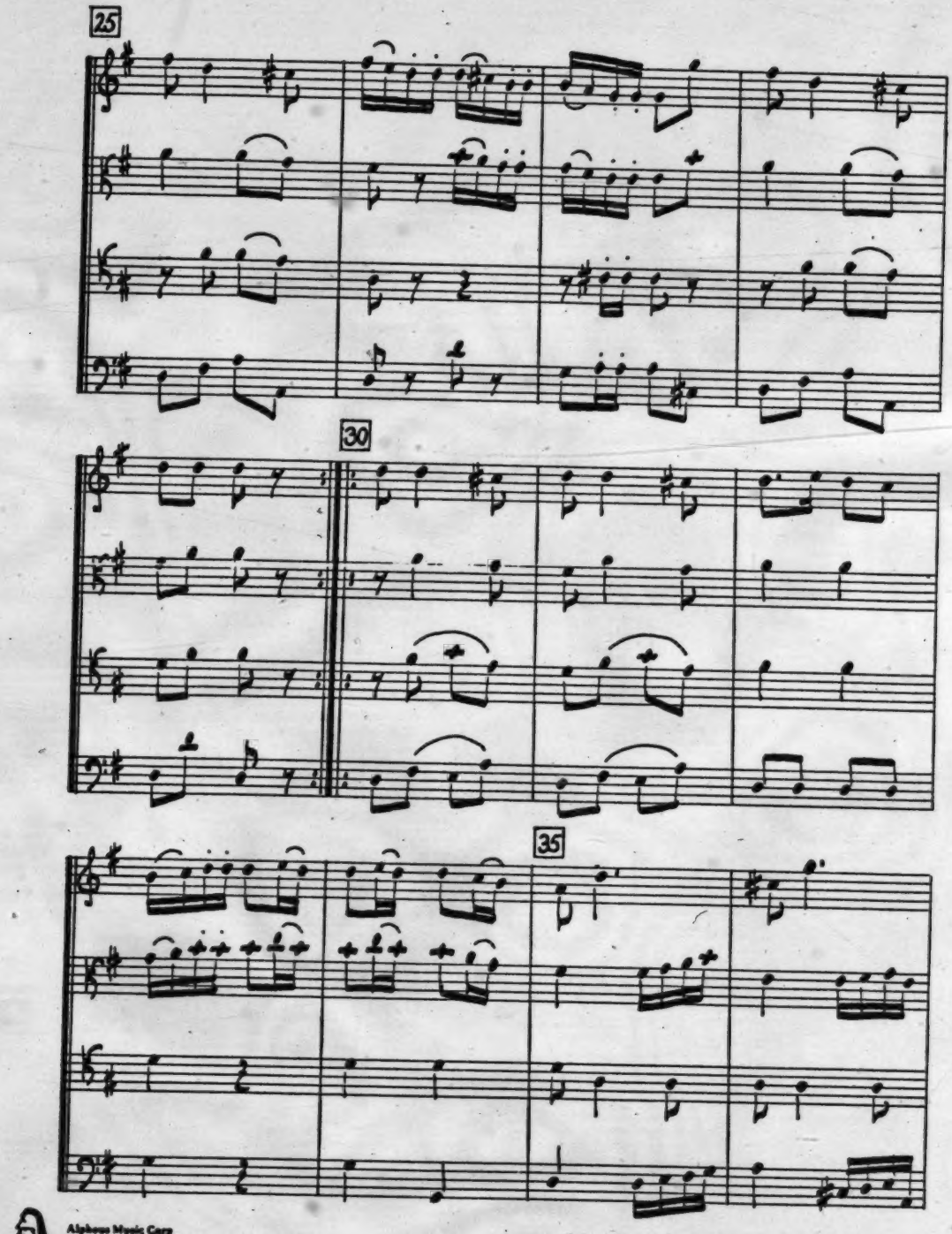
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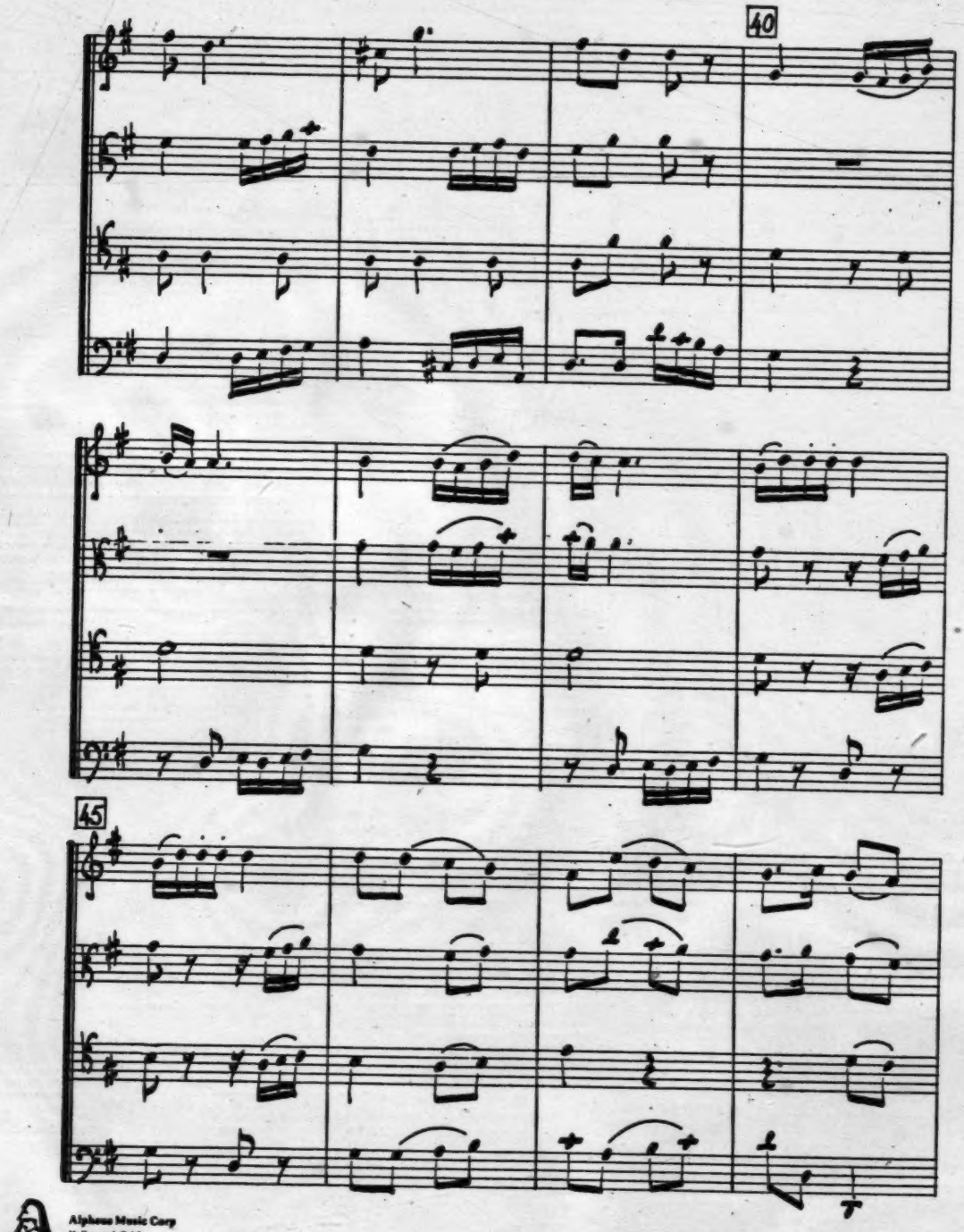
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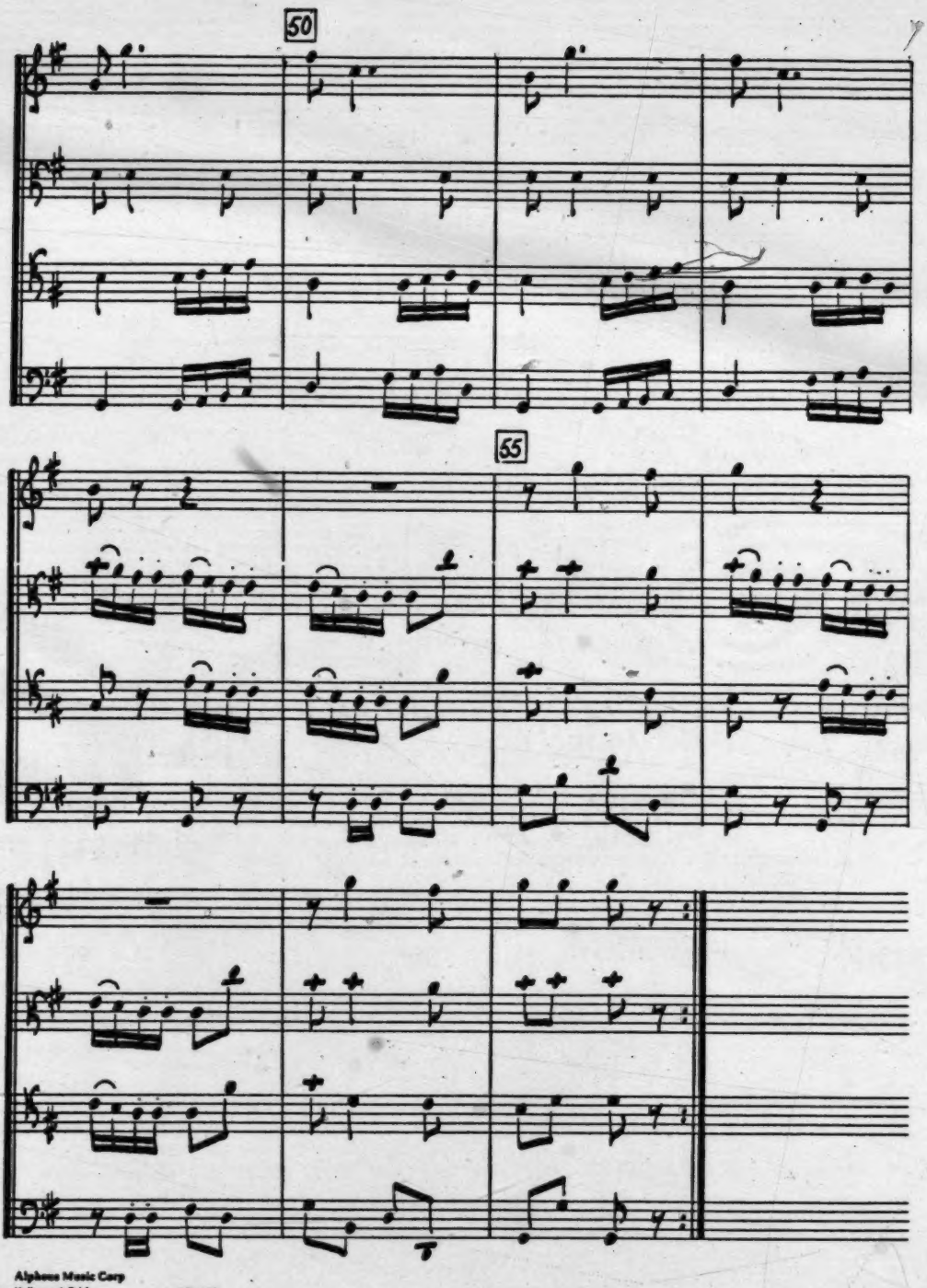
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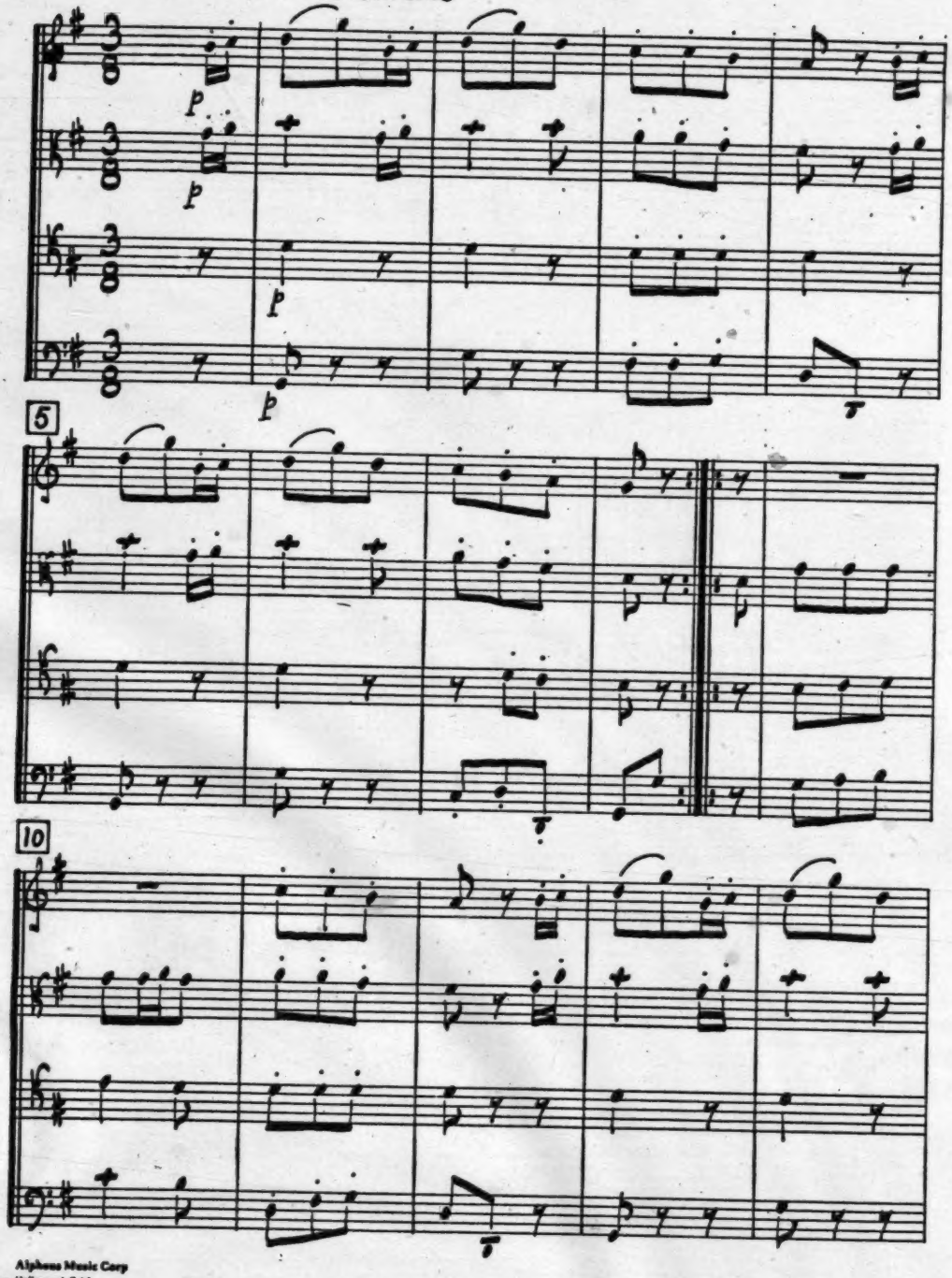
Scherzando Moderato

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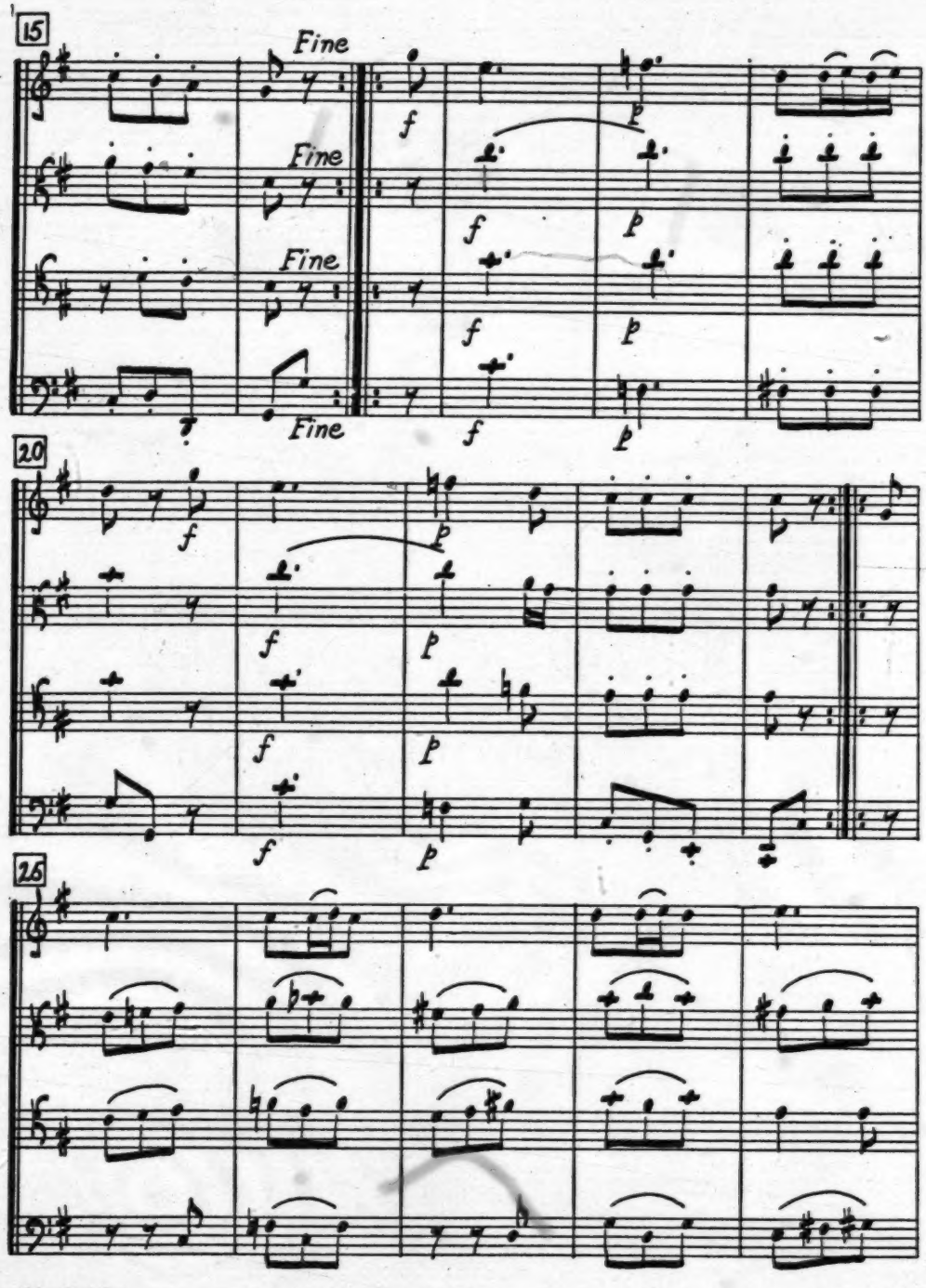
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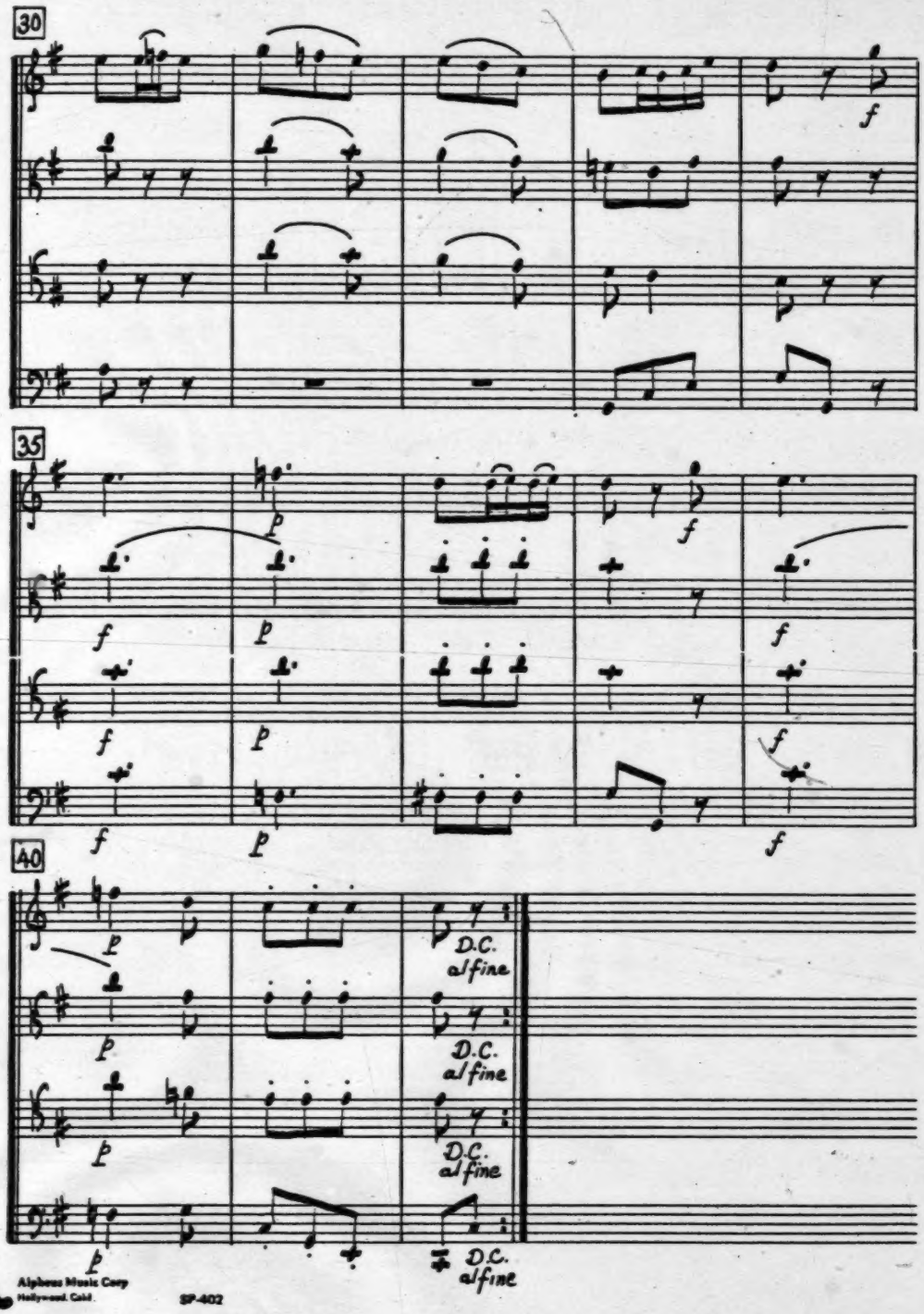
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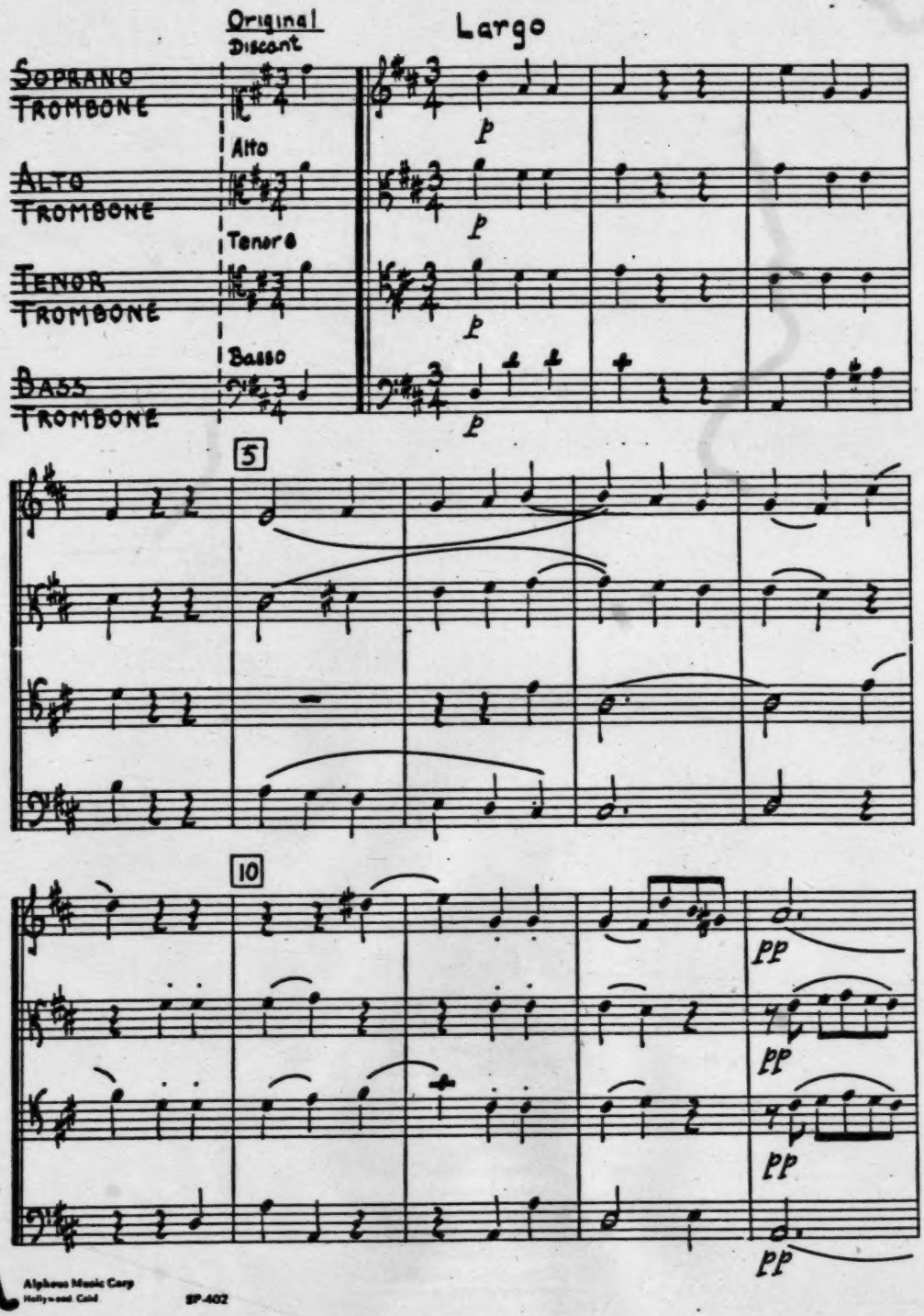
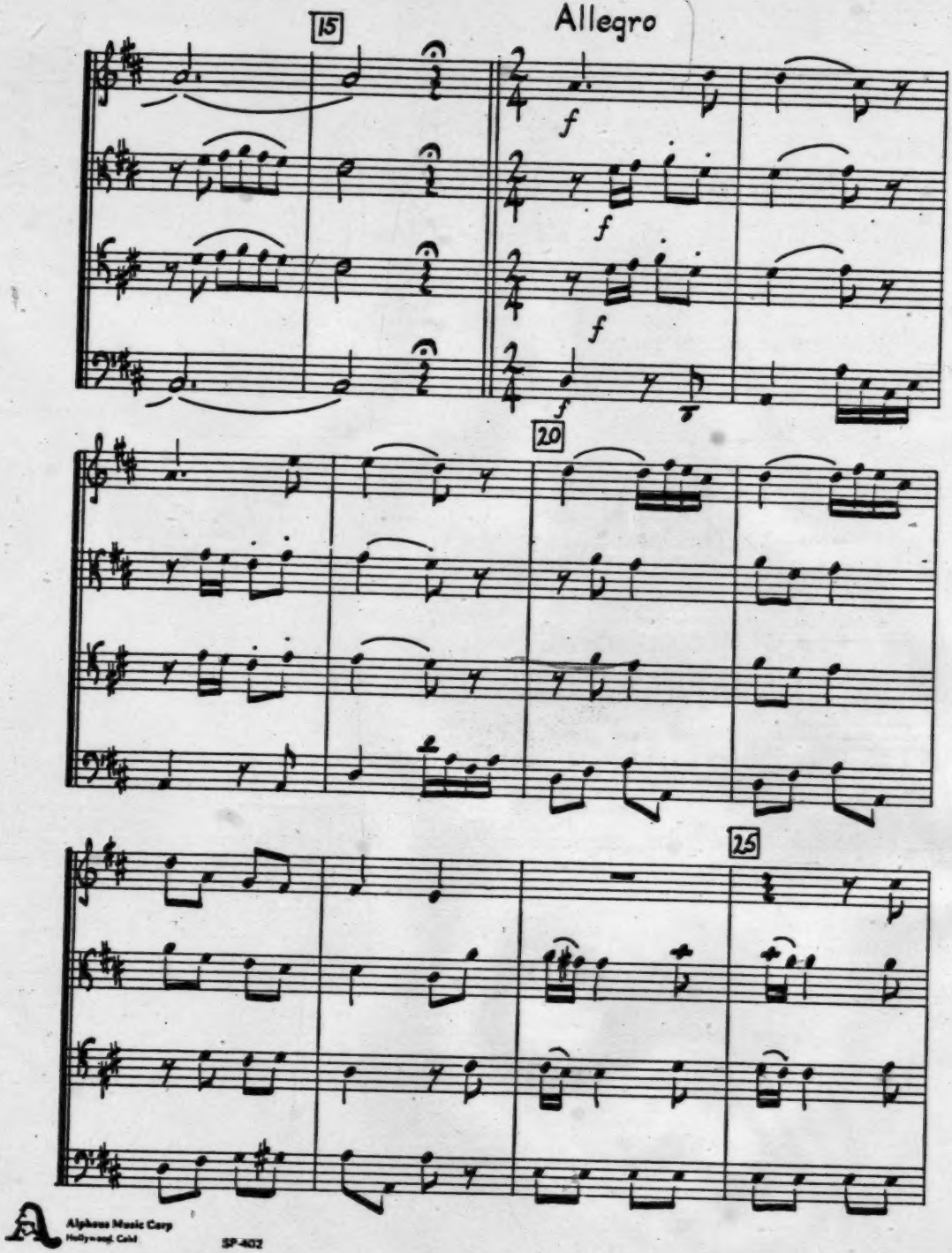
Alphous Music Corp
Hollywood, Calif.
SP-402

SONATA NO. 2 IN D MAJOR

Cruse
ed. J. C. Taylor

Alphonse Music Corp
Hollywood Calif
SP-402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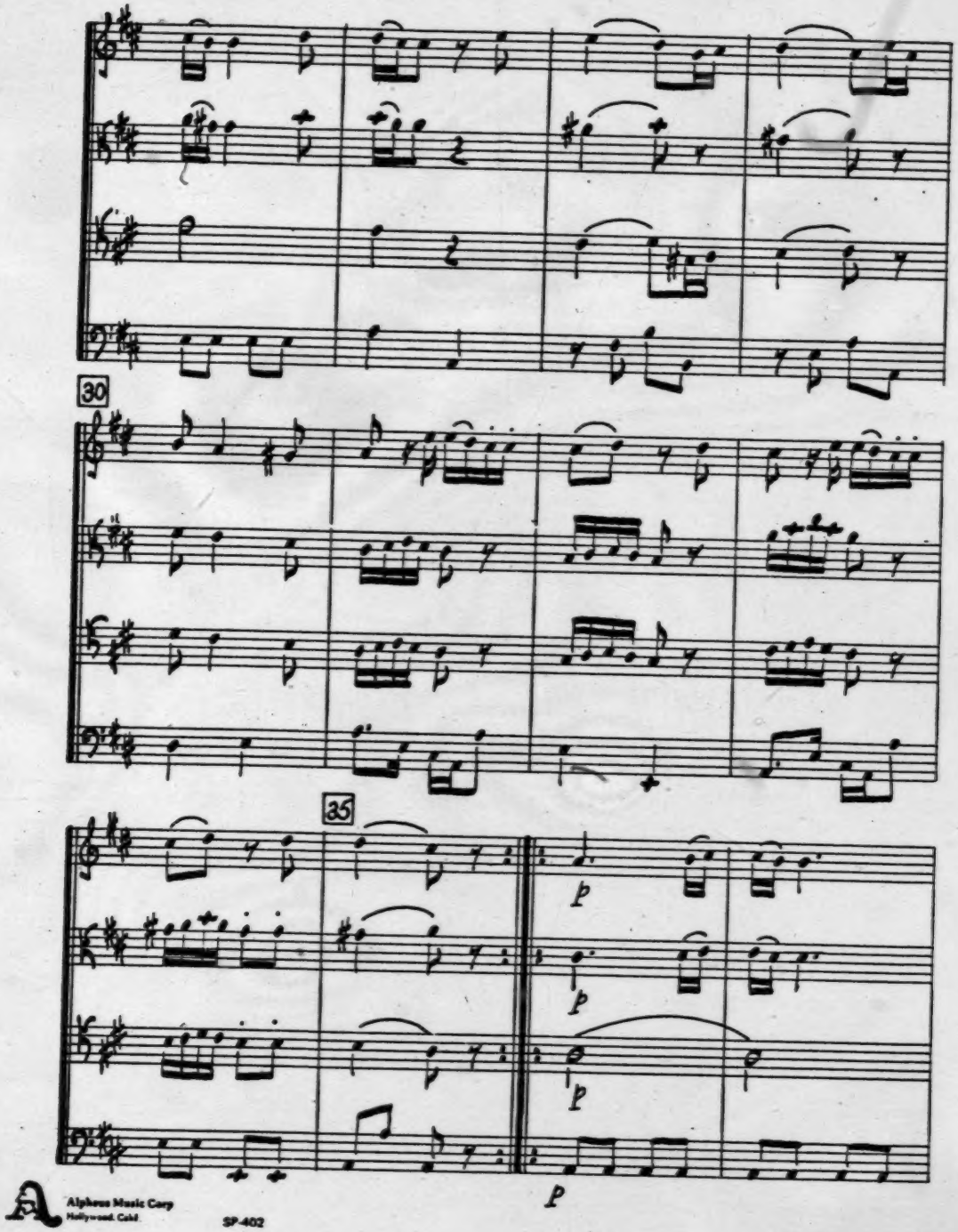

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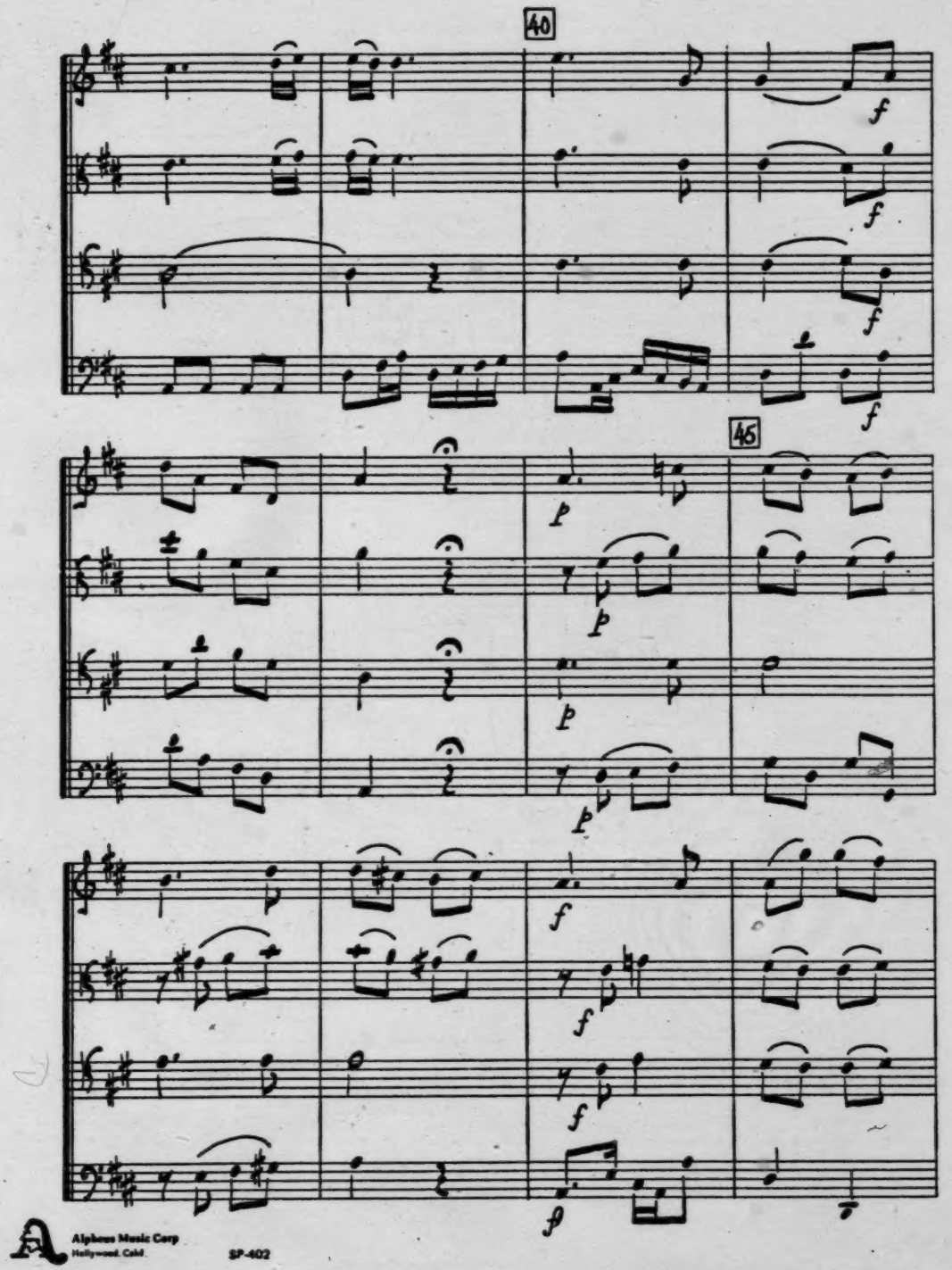
SP-402

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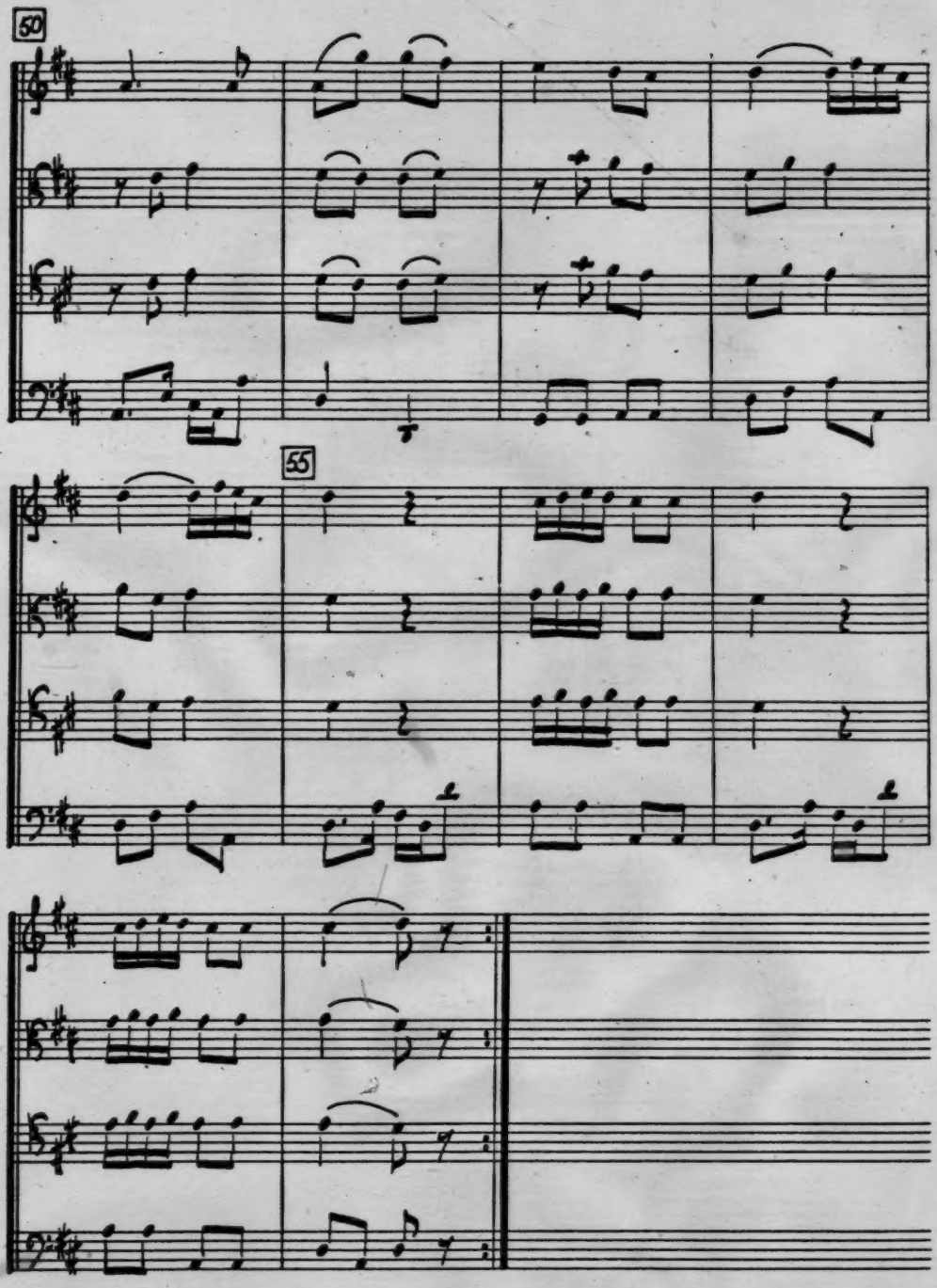
Hollywood, Calif.
SP-402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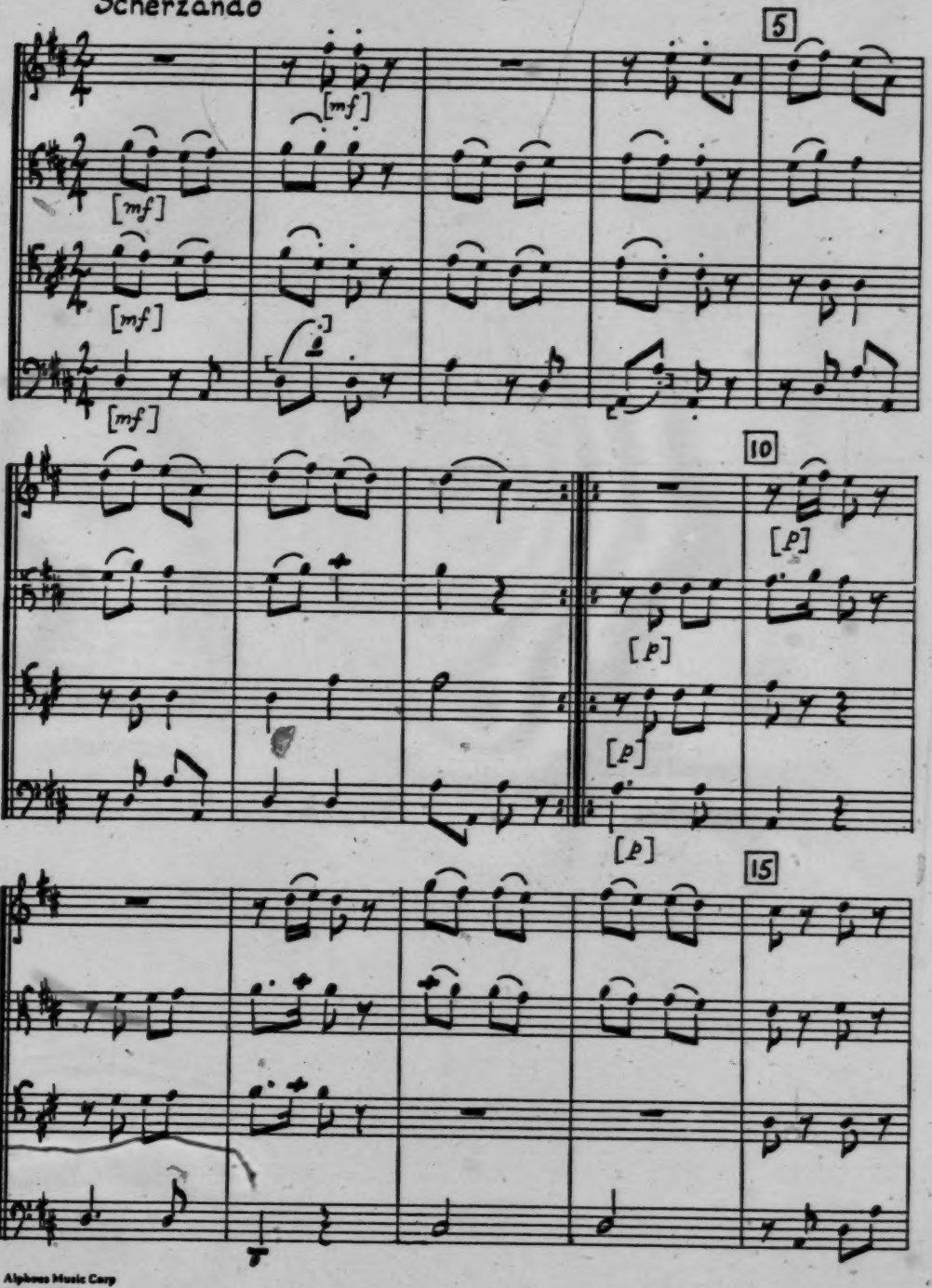
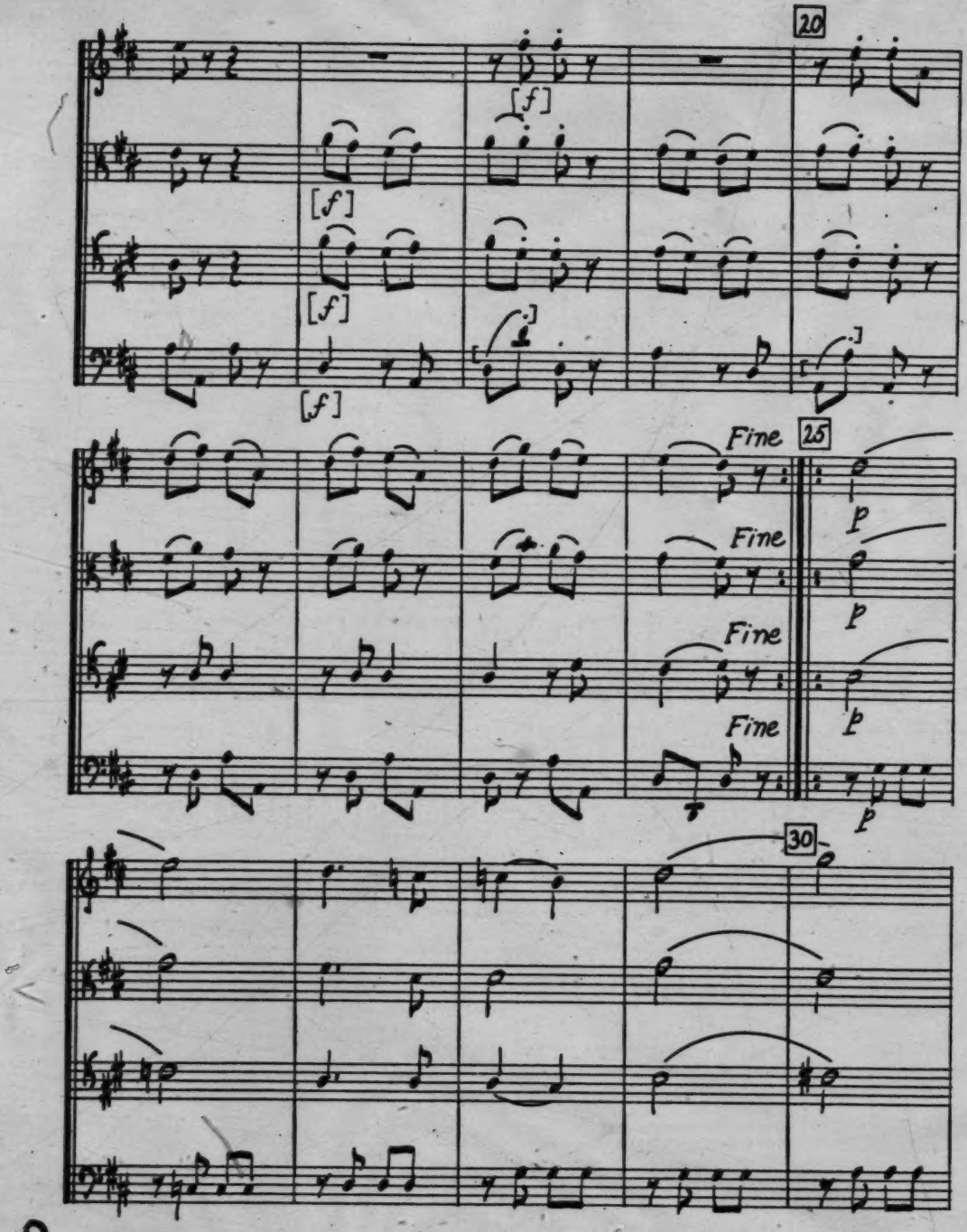

Alphonse Music Corp
Hollywood, Calif.
SP-402

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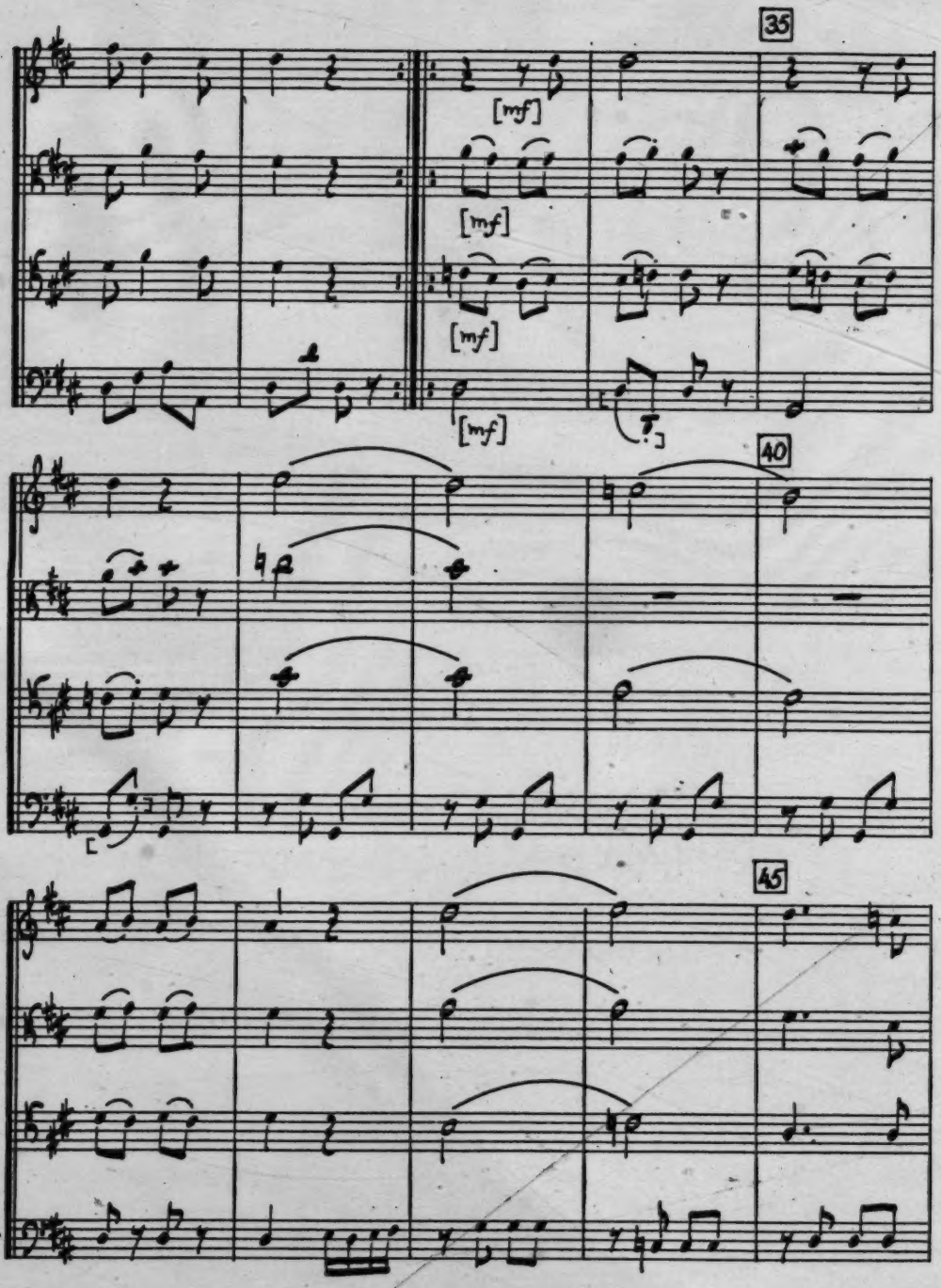
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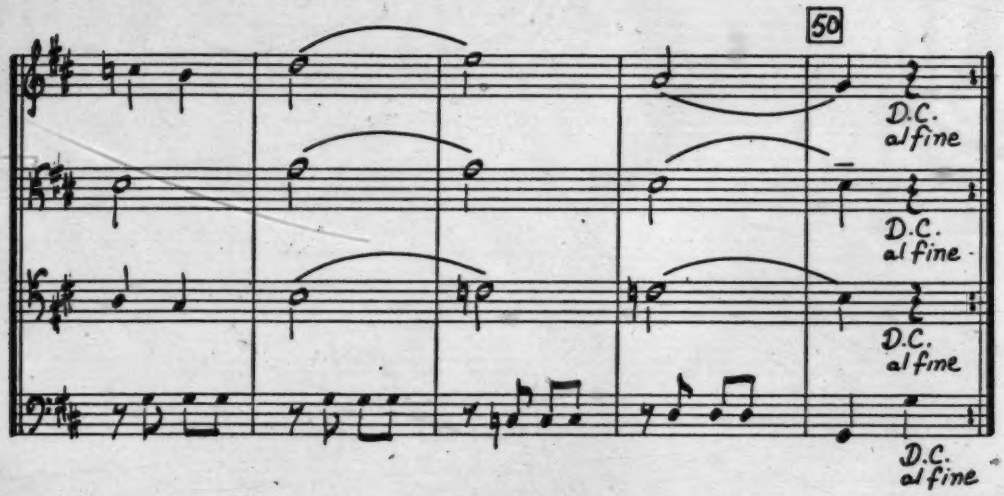
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D.C.
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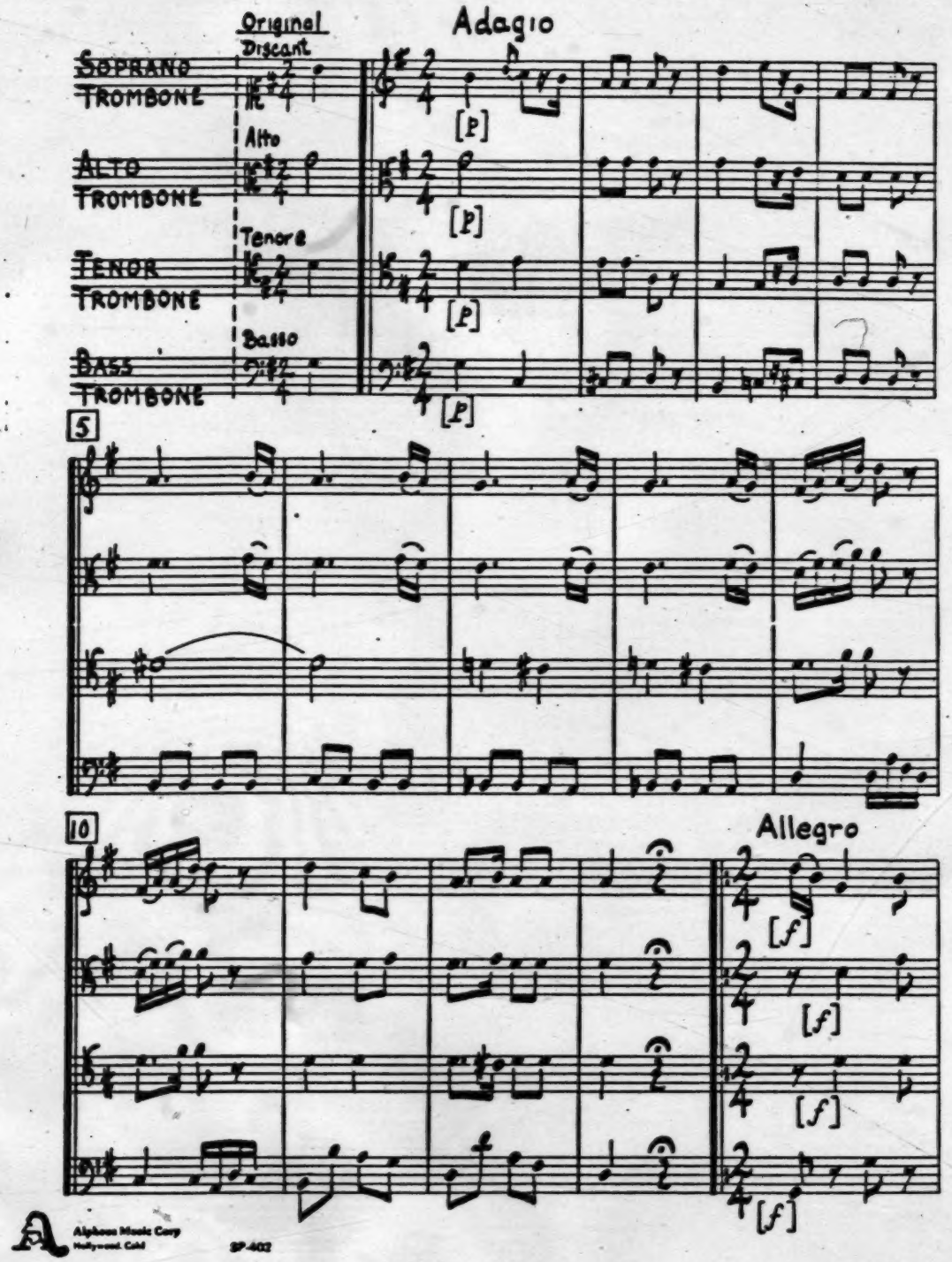
SONATA NO. 3 IN G MAJOR

Cruse
ed. J. C. Taylor



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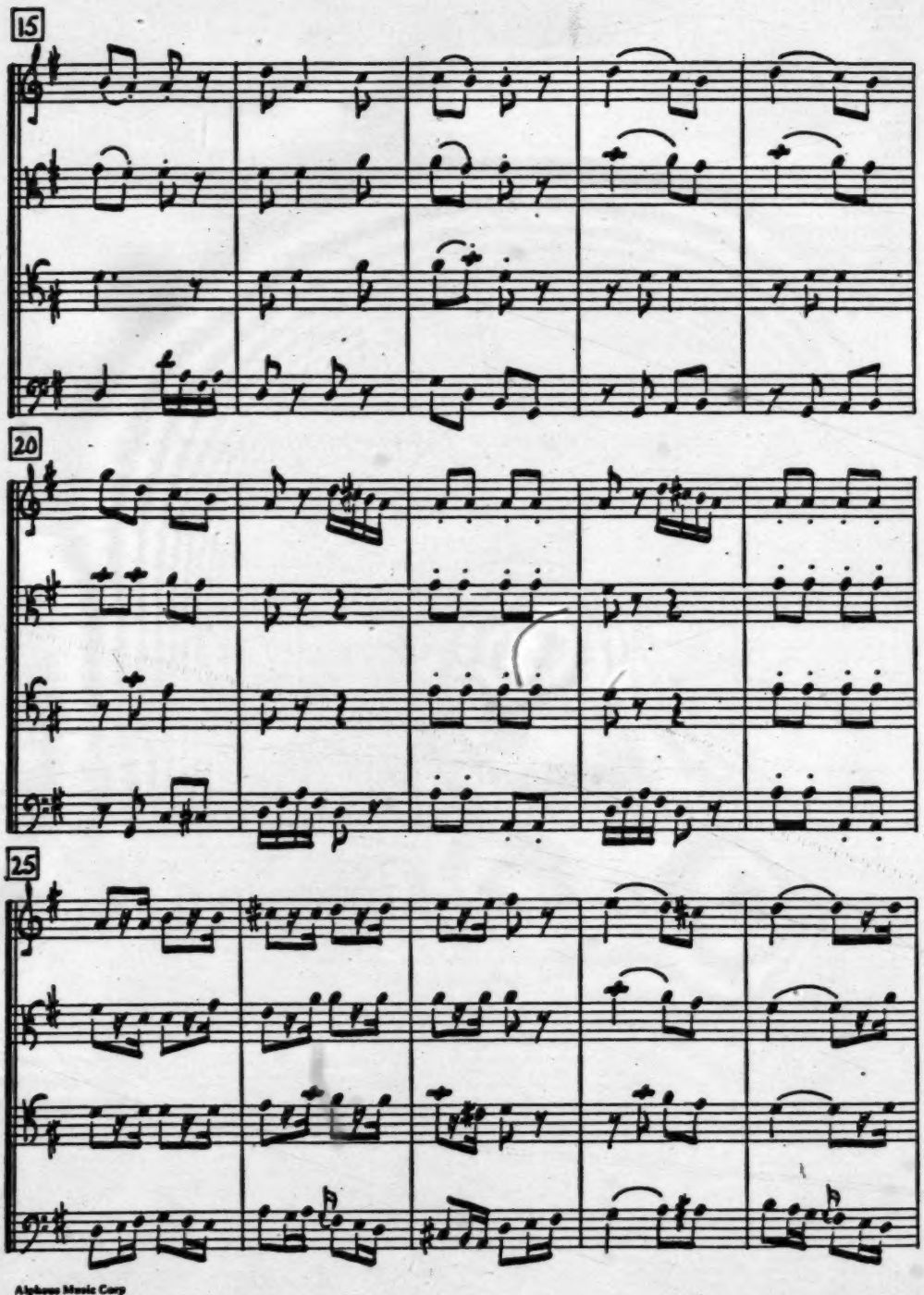
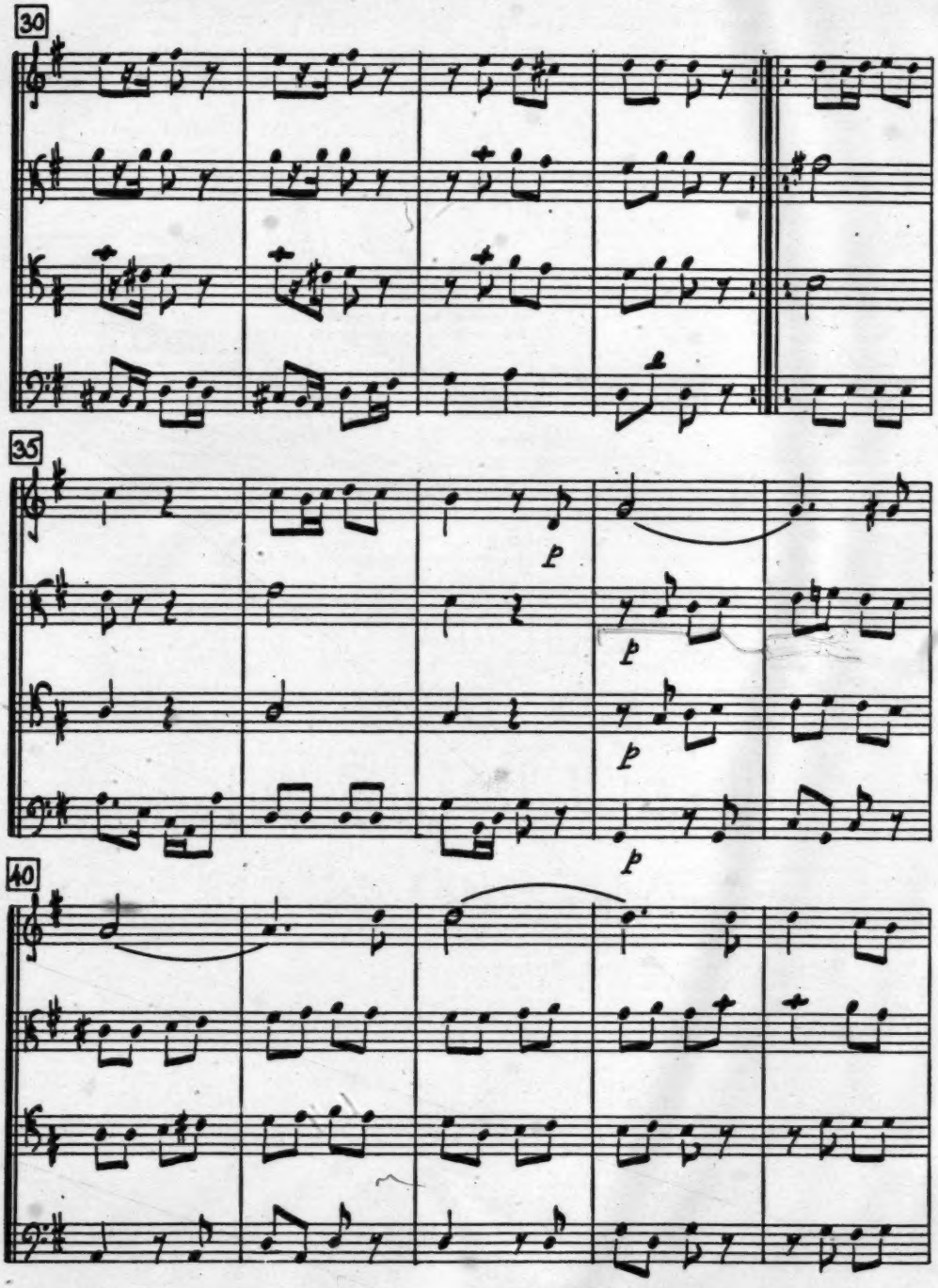
SP-402

Alphous Music Corp
Hollywood, Calif.
SP-402

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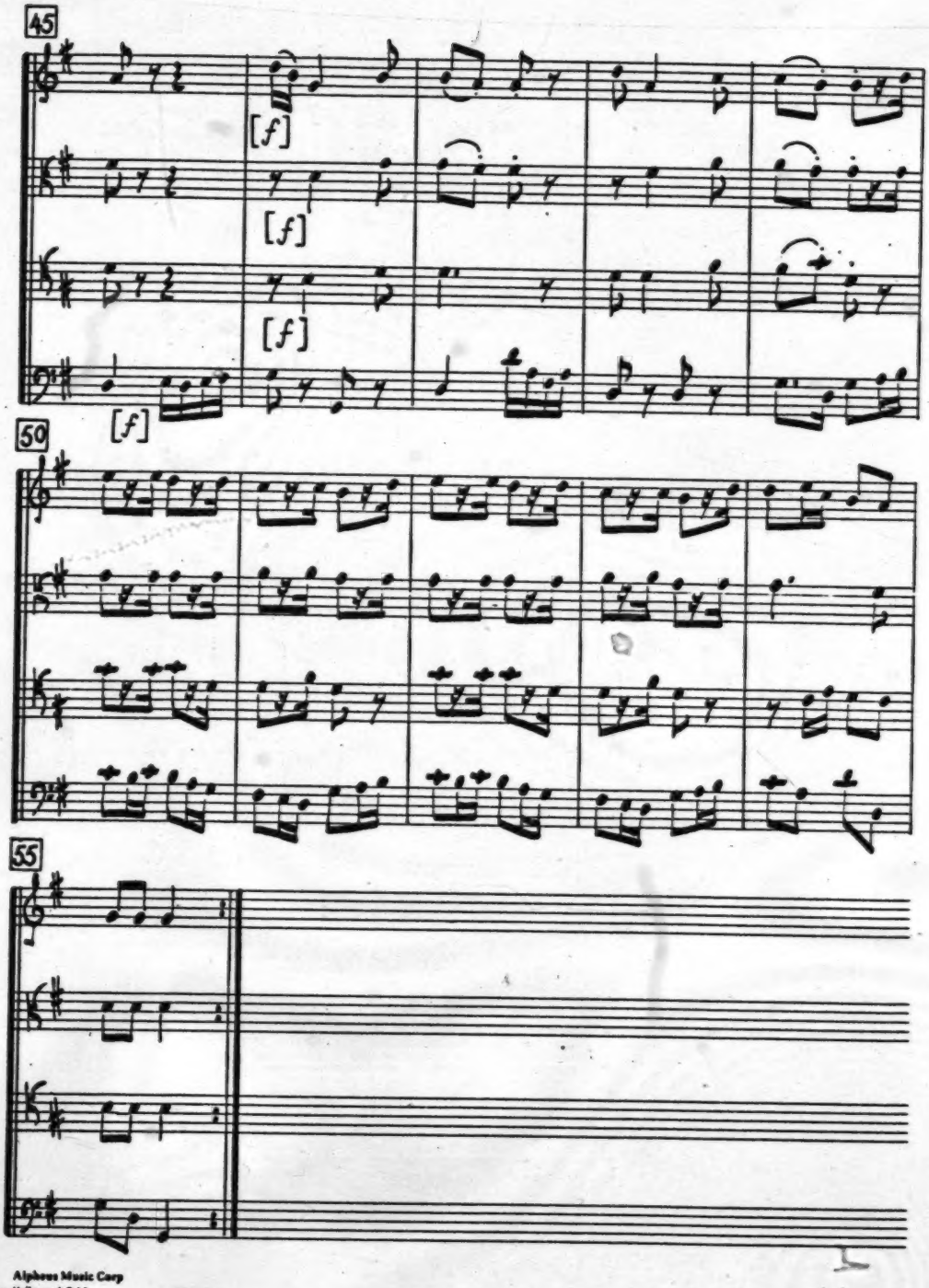
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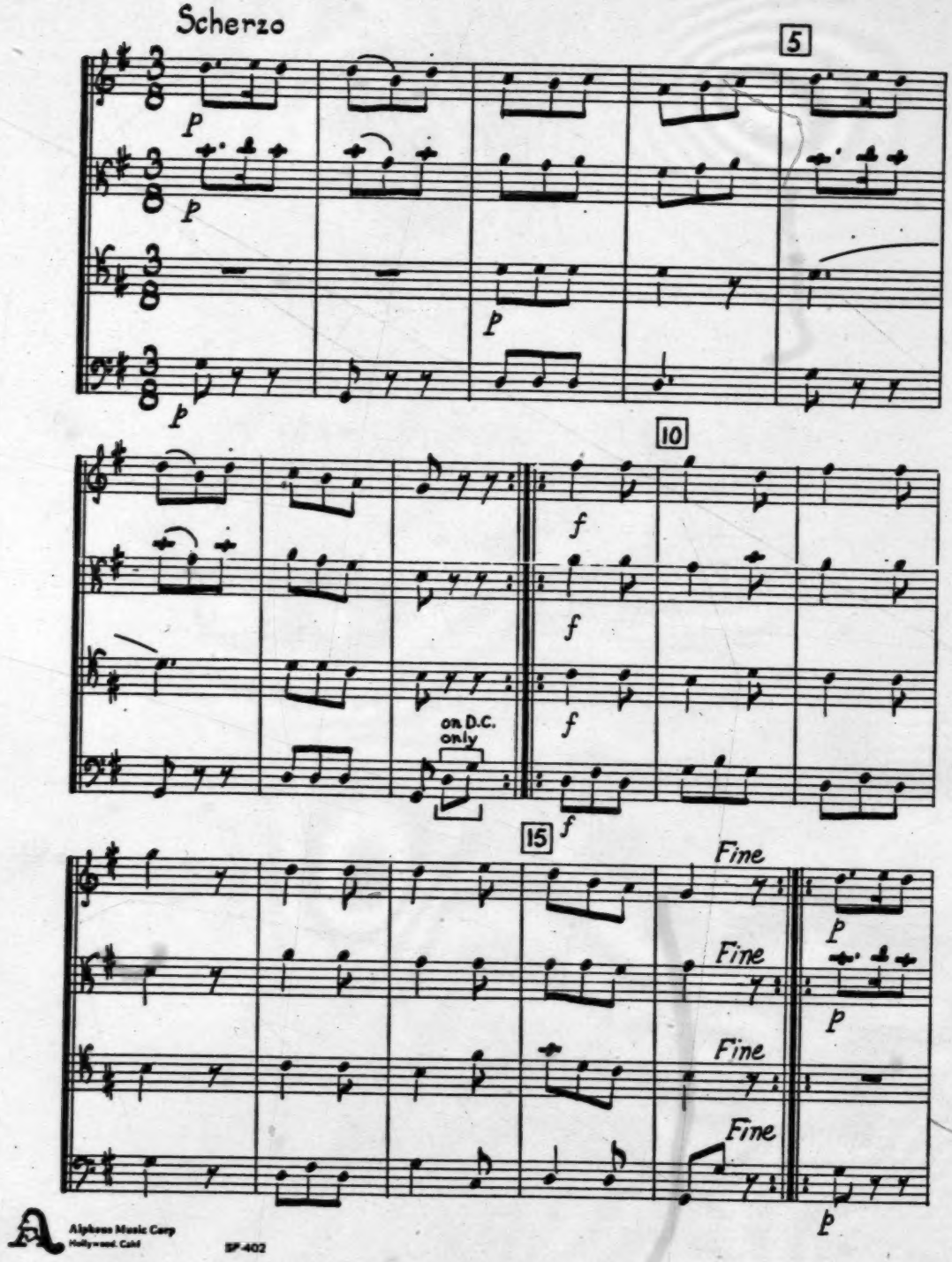
Scherzo
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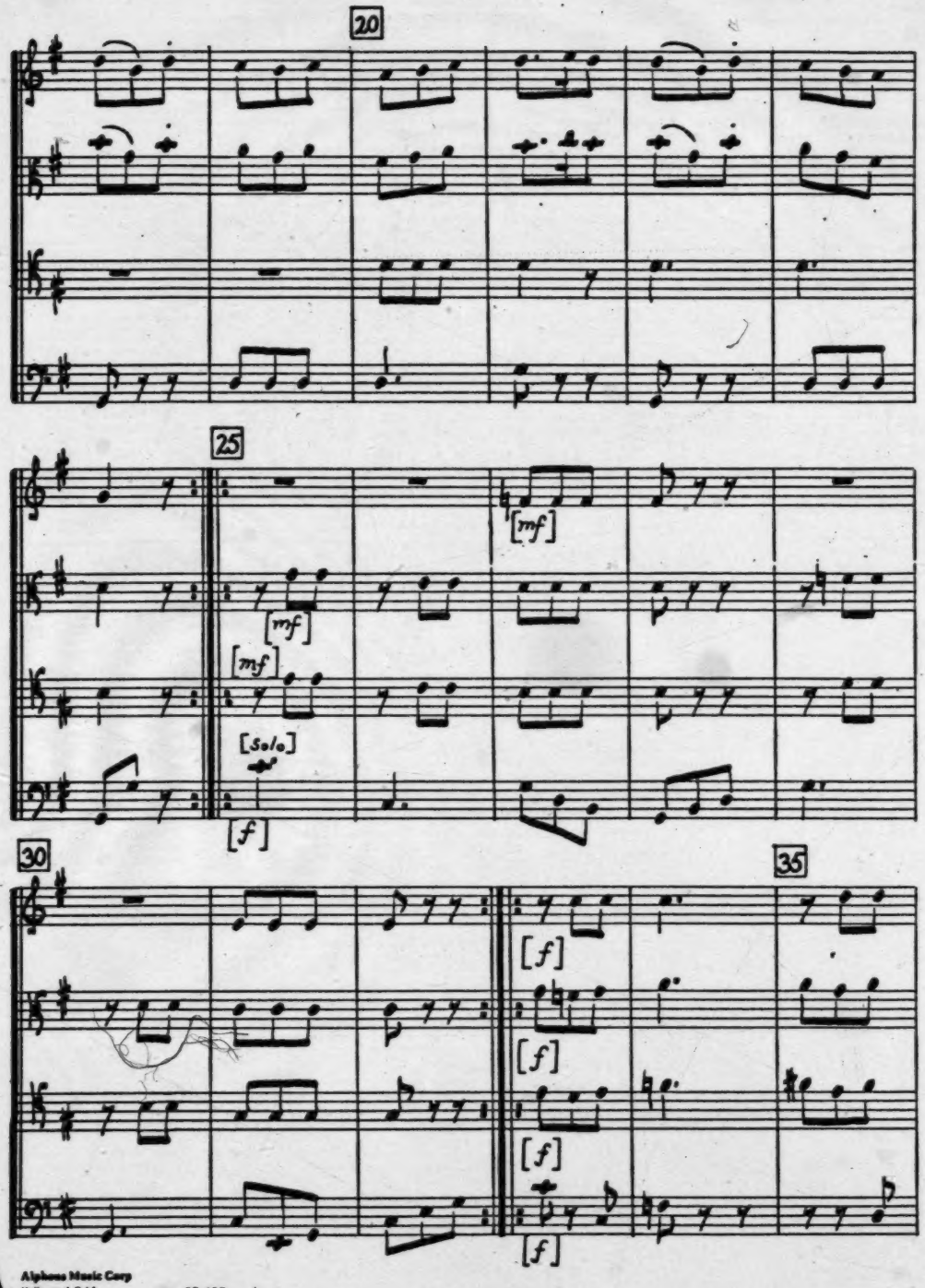
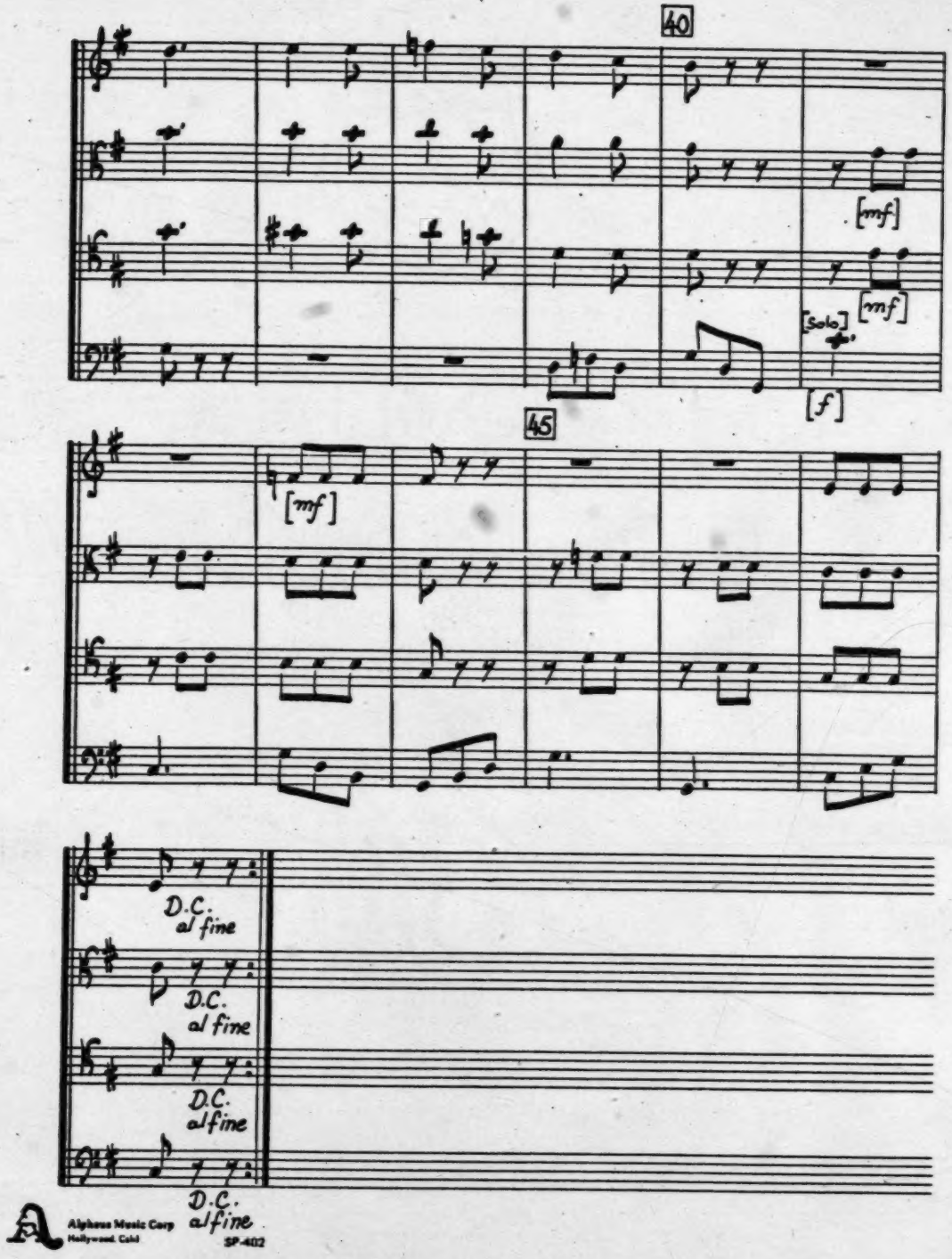
on D.C. only
Fine
Fine
Fine
Fine

Alphons Music Corp
Hollywood, Calif.
SP-402

Alphaus Music Corp
Hollywood, Calif
SP-402

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

CHRISTOPHER TAYLOR, bass trombone

Tuesday, May 1, 1979 at 8:00 p.m.

Convocation Hall, Old Arts Building

Two Sonatas for Trombone Quartet
from "6 Sonaten Auf Posaunen die Cruse" (c. 1785) ..... Cruse
transcribed by Jeffrey Reynolds

Sonata No. I
Largo—Allegro
Scherzando Moderato

Sonata No. III
Adagio—Allegro
Scherzo

William Dimmer, soprano trombone
Ronald Morrill, alto trombone
John Thompson, tenor trombone

Two Songs for Soprano Voice and
Bass Trombone (1966) ..... Marshall Bialosky
(b. 1923)

The Quarry
The Dragonfly

Heather Hantke, soprano

Concerto for Bass Trombone and
Orchestra (1964) ..... Thom Ritter George
(b. 1942)

Adagio—Allegro—Adagio
Allegro—Fugue

Janet Scott, piano

INTERMISSION

Sonate en 6 minutes 30 pour trombone
basse et piano (1958) ..... Claude Pascal
(b. 1921)

Anime
Lente et Calm—Vif—Tres Vif

Janet Scott, piano

Quartet '74 (1974) ..... Malcolm Forsyth
(b. 1936)

Risoluto: marcato ma leggiero
Andante ritmico
Un poco hectico

Malcolm Forsyth, Ronald Morrill and John Thompson, tenor trombones

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This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Mr. Taylor.